

7
ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

K I N G H E N R Y V I.

P A R T I I I.

WRITTEN BY

WILL. SHAKSPERE.

—SIC ITUR AD ASTRA.

VIRG.

L O N D O N :

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M D C C L X X X V I I.

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WITH

KING REF. V. 1

PART III.

WHOLE

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—SIC ITA ADVERTA.

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MDCCLXXVII.



ANNOTATIONS
UPON
KING HENRY VI.
PART III.

THIRD PART—] First printed under the title of
*The true Tragedy of Richard Duke of York, and the
good King Henry the Sixth ; or, The Second Part of the
Contention between York and Lancaster, 1600. POPE.*

ACT I.

Line 1. *I WONDER, how the king—*] This play is
only divided from the former for the convenience of
exhibition ; for the series of action is continued with-
out interruption ; nor are any two scenes of any play

A ij

more

more closely connected than the first scene of this play with the last of the former. JOHNSON.

9. *Were by the swords of common soldiers slain.*] See Dr. Percy's note, *Henry VI. Part III. act v. l. 244.* REED.

47. ———*if Warwick shake his bells.*] The allusion is to falconry. The hawks had sometimes little bells hung upon them, perhaps to *dare* the birds; that is, to fright them from rising. JOHNSON.

79. ———*as the kingdom is.*] Thus the quarto 1600, and that without date. The folio erroneously reads :

—————*as the earldom was.* STEEVENS.

108. *I am the son of Henry the Fifth,*] The military reputation of Henry the Fifth is the sole support of his son. The name of Henry the Fifth dispersed the followers of Cade. JOHNSON.

145. *Think you, 'twere prejudicial to the crown?*] *i. e.* to the prerogative of the crown. STEEVENS.

162. *May that ground gape, and swallow me alive.*] So in Phaer's translation of the 4th *Æneid*:

“ But rather would I wish the *ground* to *gape* for me below.” STEEVENS.

191. *They seek revenge,*——] They go away, not because they doubt the justice of this determination, but because they have been conquered, and seek to be revenged. They are not influenced by principle, but passion. JOHNSON.

239. *What is it, but to make the sepulchre,*] The queen's reproach is founded on a position long received among politicians, that the loss of a king's power is soon followed by loss of life. JOHNSON.

270. *Whose haughty spirit, winged with desire,
Will coast my crown, and, like an empty eagle,
Tire on the flesh——]* The word *coast* sig-

nifies to hover over any thing. WARBURTON.

The word which Dr. Warburton would introduce, appears to violate the metaphor, nor is *to coast* used as a term of falconry in any of the books professedly written on that subject. *To coast* is a sea-faring expression, and means to keep along shore. We may, however, maintain the integrity of the figure, by inserting the word *cote*, which is used in *Hamlet*, and in a sense convenient enough on this occasion :

“ We *coted* them on the way.”

To cote is to come up with, to overtake.

So, in *The Return from Parnassus*, a comedy, 1606 :

“ ——marry, we presently *coted* and outstript them.”

Yet I am not certain, that *to coast* is a sea-faring expression. It is used in the following passage to denote speed :

“ And all in haste she *coasteth* to the cry.”

Shakspeare's *Venus and Adonis*.

Again, in the *Loyal Subject*, by Beaumont and Fletcher:

“ Take you those horse, and *coast* them.”

Again, in *The Maid of the Mill*, by the same authors, two gentlemen are entering, and a lady asks :

“ ——who are those that *coast* us ?”

Mr. Tollet observes, that Dr. Warburton's interpretation may be right, as Holinshed often uses the

verb to *coast*, i. e. to hover, or range about any thing. “ William Douglas still *coasted* the Englishmen, doing them what damage he might.” So, again, p. 387, and 404, and in other writers.

To *tire* is to *peck*. So, in Decker’s *Match me in London*, 1631 :

“ ———the vulture *tires*

“ Upon the eagle’s heart.”

STEEVENS.

Dr. Warburton’s alteration aims at a distinction without a difference, both *cost* and *coast* being ultimately derivations of the same original. HENLEY.

273. ———*those three lords*——] That is, of Northumberland, Westmoreland, and Clifford, who had left him in disgust. JOHNSON.

280. ———*sons, and brother*,——] I believe we should read *cousin* instead of *brother*, unless *brother* be used by Shakspeare as a term expressive of endearments, or because they embarked, like brothers, in one cause. Montague was only cousin to York, and in the quarto he is so called. Shakspeare uses the expression, *Brother of the war*, in *King Lear*. STEEVENS.

It should be *sons and brothers*; my sons, and brothers to each other. JOHNSON.

———*sons and brother*. This is right. In the two succeeding pages York calls Montague *brother*. This may be in respect to their being *brothers of the war*, as Mr. Steevens observes, or of the same council as in *K. Henry VIII.* who says to Cranmer, “ You are a *brother* of us.” Montague was brother to Warwick ;

Warwick's daughter was married to a son of York : therefore York and Montague were brothers. But as this alliance did not take place during the life of York, I embrace Mr. Steevens's interpretation, rather than suppose that Shakspeare made a mistake about the time of the marriage. TOLLET.

Dr. Johnson's emendation is confirmed by the quarto, where York addresses *only* his sons :

How now *sonnes* ! what jarre among yourselves !

MALONE.

282. *No quarrel, but a slight contention.*] Thus the players, first, in their edition ; who did not understand, I presume, the force of the epithet in the old quarto, which I have restored—*sweet contention*, i. e. the argument of their dispute was on a grateful topick ; the question of their father's immediate right to the crown. THEOBALD.

298. *An oath is of no moment,—*] The obligation of an oath is here eluded by very despicable sophistry. A lawful magistrate alone has the power to exact an oath, but the oath derives no part of its force from the magistrate. The plea against the obligation of an oath obliging to maintain an usurper, taken from the unlawfulness of the oath itself in the foregoing play, was rational and just. JOHNSON.

319. In former editions :

Witty, courteous, liberal, full of spirit.] *Witty*, anciently signified, of sound judgment. The poet calls Buckingham, “ the deep-revolving, *witty* Buckingham.” STEEVENS.

324. *Enter a Messenger.*] Thus the quartos; the folio reads, *Enter Gabriel*. STEEVENS.

Instead of *Gabriel*, *Messenger* should be prefixed to this speech. *Gabriel* was the actor who played this inconsiderable part. He is mentioned by Haywood, in his *Apology for Actors*, 1612. MALONE.

325. *The queen with all, &c.*] I know not whether the author intended any moral instruction; but he that reads this has a striking admonition against that precipitancy by which men often use unlawful means to do that which a little delay would put honestly in their power. Had York staid but a few moments, he had saved his cause from the stain of perjury. JOHNSON.

352. ——— *his Tutor.*] A priest called Sir Robert Aspall, *Hall*. Hen. VI. fo. 99. REMARKS.

363. *So looks the pent-up lion—*] That is, the lion that hath been long confined without food, and is let out to devour a man condemned. JOHNSON.

391. Rutland is under a mistake. The battle of St. Alban's, in which old Clifford was slain, happened in 1455; that of Wakefield in 1460. He appears to have been at this time above seventeen years old.

REMARKS.

400. This line is in Ovid's *Epistle from Phillis to Demophoon*. I find the same quotation in, *Have with you to Saffron Walden, or Gabriel Hervey's Hunt is up, &c.* 1596. STEEVENS.

406. *My uncles both are slain in rescuing me;*] These were

were two bastard uncles by the mother's side, Sir John and Sir Hugh Mortimer. See Grafton's *Chronicle*.
PERCY.

423. *We bodg'd again ;—*] I find *bodgery* used by Nashe in his *Apologie of Pierce Penniless*, 1593, for *botchery* :

“ Do you know your own misbegotten *bodgery* ?”
To *bodge* might therefore mean (as to *botch* does now) to do a thing imperfectly and awkwardly ; and thence to *fail* or *miscarry* in an attempt.

Since I wrote the above, I met with the following passage in Nashe's Preface to Greene's *Arcadia*, which confirms my conjecture :

“ ———to *bodge* up a blank verse with *ifs* and *ands*.”
In Davies's *Scourge of Folly*, printed about 1611, the word *bodge* is used for a *stop* or *hitch*, a sense which will suit here :

“ Here is a *bodge* ; bots on't ; farewell my pen !

“ My muse is dull'd ; another time will serve.”

MALONE.

438. ———*noon-tide* prick.] Or, noon-tide point on the dial.
JOHNSON.

463. *It is war's* prize——] All 'vantages are in war lawful *prize* ; that is, may be lawfully taken and used.
JOHNSON.

472. *That* raught——] *i. e.* That *reach'd*. The ancient preterite and participle passive of *reach*.

STEEVENS.

That

That raught at mountain,——] The undated quarto reads :

That *aim'd* at mountains.

MALONE.

483. *——this napkin——]* A napkin is a handkerchief.

JOHNSON.

499. *Putting a Paper Crown on his head.]* Shakspeare has on this occasion deviated from history. The paper crown was not placed on the duke of York's head 'till after it had been cut off. Rutland likewise was not killed by Clifford 'till after his father's death.

STEEVENS.

The ingenious commentator is most certainly mistaken. Shakspeare, so far from having deviated from history, has followed it with the utmost precision. *Whethamstede* expressly tells us, that the Lancastrians, in direct breach of a mutual agreement, and before the day appointed for the battle, fell suddenly upon the Duke's army, and took him and the earl of Salisbury prisoners ; treating both, but especially the Duke, in the most shameful manner. *Nam, says he, statuentes eum super unum parvum formicarium colliculum, et quoddam sertum vile, ex palustri gramine confectum, imponentes, per modum coronæ, super caput suum, non aliter quam Judæi, coram Domino incurvaverunt genua sua coram ipso, dicentes illusoriè: Ave rex, sine regimine ; ave rex, absque hereditate : Ave dux et princeps, absque omni populo penitus et possessione. Et his una cum aliis variis, in eum probrosè opprobriosèque dictis, coëgerunt ipsum demum per capitis abscisionem clameum relinquere*

quere suæ justiciæ vindicationis, p. 489. Not a single circumstance is omitted, or varied in the scene. It is not, however, imagined that Shakspeare had ever consulted Whethamstede: he found the same story no doubt in some old black letter chronicle, which it has not been the writer's fortune to meet with, or he might possibly have it from popular tradition.

REMARKS.

519. *Upon their woes,—*] So the folio. The quarto reads *Upon his woes*. STEEVENS.

536. *'Tis government, that makes them seem divine ;]* *Government*, in the language of that time, signified evenness of temper, and decency of manners. JOHNSON.

547. *—thy wish :]* So, the folio. The quarto reads *thy will*. STEEVENS.

549. *For raging wind blows up incessant showers,]* Thus the folio. The quartos read :

For raging winds blow up a storm of tears.

STEEVENS.

552. *And every drop cries vengeance for his death—]* So the folio. The quarto thus :

And every drop begs vengeance as it falls

On thee, &c.

STEEVENS.

557. *—the racking clouds,]* See notes on the *Tempest*, act IV. line 170. STEEVENS.

Rack is used as a verb by Beaumont and Fletcher:

“ Stay, clouds, ye *rack* too fast : ”—— HENLEY.

559. *—of Hyrcania.]* So the folio. The quartos read *of Arcadia*. STEEVENS.

574. *I should not for my life but weep with him,
To see how inly sorrow gripes his soul.]* So the
folio. The quartos as follows:

*I could not choose but weep with him, to see
How inward anger gripes his heart.* STEEVENS.

580. *And here's to right our gentle-hearted king.]*
Thus the folio. The quarto thus:

And there's to right our gentle-hearted kind.
Of this kind of variations there are many, but it is
useless labour to enumerate them all. STEEVENS.

ACT II.

Line 8. *HOW* fares our brother?—] This scene, in
the old quartos, begins thus:

*After this dangerous fight and hapless war,
How doth my noble brother Richard fare?*

Had the author taken the trouble to revise his play,
he hardly would have begun the First Act and the
Second with almost the same exclamation, express'd
in almost the same words. Warwick opens the scene
with——

“ *I wonder, how the king escap'd our hands.*”

STEEVENS.

20. *Methinks, 'tis prize enough to be his son.]* The old
quarto

quarto reads *pride*, which is right, for *ambition*, i. e. We need not aim at any higher glory than this.

WARBURTON.

I believe *prize* is the right word. Richard's sense is, though we have missed the *prize* for which we fought, we have yet an honour left that may content us.

JOHNSON.

'Prize, I believe, here means *privilege*. So, in the former act :

“ It is war's *prize* to take all 'vantages ?”

MALONE.

22. *And takes her farewel of the glorious sun!*] Aurora takes for a time her farewel of the sun, when she dismisses him to his diurnal course.

JOHNSON.

36. ———*blazing by our meeds,*] *Meed* here means *merit*.

So in the 4th act the king says :

“ My *meed* hath got me fame.”

And in *Timon* the word is used in the same sense :

“ No *meed* but he repays

“ Sevenfold above itself.” MONCK MASON.

48. *Oh, speak no more!—*] The generous tenderness of Edward, and the savage fortitude of Richard, are well distinguished by their different reception of their father's death.

JOHNSON.

———*for I have heard too much.*] So the folio. The quartos thus :

———*for I can hear no more.*

Rich. Tell on thy tale, &c.

STEEVENS.

90. *His dukedom and his chair with me is left.*] So the folio. The quarto thus :

His chair, and dukedom, that remains for me:

STEEVENS.

92. *Shew thy descent by gazing 'gainst the sun :*] So, in Spenser's *Hymn of Heavenly Beauty* :

“ —like the native brood of eagle's kind,

“ On that bright sun of glory fix thine eyes.”

Again, in *Solyman and Perseda*, 1599:

“ As air-bred eagles, if they once perceive

“ That any of their brood but close their sight,

“ When they should gaze against the glorious
sun,

“ They straitway seize upon him with their ta-
lons,

“ That on the earth it may untimely die,

“ For looking but askew at Heav'ns bright eye.”

STEEVENS.

103. *Is by the stern lord Clifford done to death.*] *Done to death* for *killed*, was a common expression long before Shakspeare's time. Thus Chaucer :

“ And seide, that if ye *done* us both to *dien*.”

GREY.

Spenser mentions a plague,

“ Which many *did to dye*.”

JOHNSON.

So, in the *Battle of Alcazar*, 1594 :

“ We understand that he was *done to death*.”

Again, *ibid.*

“ —*done to death* with many a mortal wound.”

Again

Again, in *Orlando Furioso*, 1599 :

“ I am the man that *did* the slave to death.”

STEEVENS.

113. *And very well, &c.*] This line I have restored from the old quartos. STEEVENS.

130. *like the night-owl's lazy flight,*] Warwick compares the languid blows of his soldiers, to the lazy strokes which the wings of the owl give to the air in its flight, which is remarkably slow.

MONCK MASON.

143. *Edw.* ———when came *George* from *Burgundy* to *England*?

War. ———he was lately sent

From your kind aunt, dutchess of Burgundy,

With aid of Soldiers to this needful war.] This circumstance is not warranted by history. Clarence and Gloucester (as they were afterwards created) were sent into Flanders immediately after the battle of Wakefield, and did not return until their brother Edward got possession of the crown. Besides, Clarence was not now more than twelve years old.

Isabel, dutchess of Burgundy, whom Shakspeare calls the duke's aunt, was daughter of John I. king of Portugal, by Philippa of Lancaster, eldest daughter of John of Gaunt. They were, therefore, no more than third cousins. REMARKS.

169. ———haught *Northumberland*,] So Grafton in his *Chronicle* says, p. 417 : “ ——— the lord Henry Percy, whom the Scottes for his *haut* and valiant courage called Sir Henry Hotspurre.” PERCY.

The word is common to many writers. So, in Marlow's *K. Edward II.* 1622:

“ This *haught* resolve becomes your majesty.”

Again, in Kyd's *Cornelia*, 1595:

“ Pompey, that second Mars, whose *haught* renown,” &c.

Again, in Lilly's *Woman in the Moon*, 1597:

“ Thy mind as *haught* as Jupiter's high thoughts.”

STEEVENS.

171. ———the easy melting king like wax] So, again in this play of the *Lady Gray*:

“ As red as fire; nay, then her *wax* must melt.”

JOHNSON.

209. *Why then it sorts*,——] Why then things are as they should be.

JOHNSON.

227. ———in safeguard——] Thus the folio. The quartos read *in rescue*.

STEEVENS.

234. ———unloving father.] The quartos read *unnatural father*.

STEEVENS.

257. *Whose father*, &c.] Alluding to a common proverb:

“ *Happy the child whose father went to the devil.*”

JOHNSON.

262. *Than in possession any jot of pleasure*.——] Thus the folio. The quarto thus:

Than may the present profit countervaile.

STEEVENS.

277. ———thirty thousand——] The quarto reads *fifty thousand*.

STEEVENS.

281. *Darraig*——] That is, *Range* your host, put your host in order.

JOHNSON.

Chaucer

Chaucer, Skelton, and Spenser, use this word.

So, in *Guy Earl of Warwick, a Tragical History*, 1661 :

“ *Darraign* our battles, and begin the fight.”

The quartos read—*Prepare your battles, &c.*

STEEVENS.

282. *I would, your highness would depart the field ;*

The queen, &c.] This superstitious belief, relative to the fortunes of our unhappy prince, is yet more circumstantially introduced by Drayton in *The Miseries of Queen Margaret* :

“ Some think that *Warwick* had not lost the day,

“ But that the king into the field he brought ;

“ For with the worse that side went still away

“ Which had king *Henry* with them when they fought ;

“ Upon his birth so sad a curse they lay,

“ As that he never prospered in aught.

“ The queen wan two, among the loss of many,

“ Her husband absent ; present never any.”

STEEVENS.

298. *Since when, &c.*] The quartos give the remainder of this speech to Clarence, and read :

To blot our brother out, &c.

STEEVENS.

313. *Your legs did better service than your hands.*]

An allusion to the proverb,

“ One pair of heels is worth two pair of hands.”

STEEVENS

333. ———*I am resolv'd.*] It is my firm persuasion ;
I am no longer in doubt. JOHNSON.

345. ———*mis-shapen, stigmatick,*] “ A *stigmatick*, says J. Bullokar in his *English Expositor*, 1616, “ is a notorious lewd fellow, which hath been burnt with a hot iron, or beareth other marks about him as a token of his punishment.”

The word is likewise used in Drayton's epistle from *Q. Margaret, to W. de la Poole* :

“ That foul, ill favour'd, crook-back'd *stigmatic*.”

Again, in Drayton's epistle from *K. John to Matilda* :

“ These for the crook'd, the halt, the *stigmatic*.” STEEVENS.

347. ———*lizards' dreadful stings.*] Thus the folio. The quartos have this variation :

———*or lizards' fainting looks.*

This is the second time that Shakspeare has armed the lizard (which in reality has no such defence) with a sting ; but great powers seem to have been imputed to its looks. So, in *Noah's Flood*, by Drayton :

“ The *lizard* shuts up his *sharp-sighted eyes*,

“ Amongst the serpents, and there sadly lies.”

STEEVENS.

348. ———*gilt,*] *Gilt* is a superficial covering of gold. STEEVENS.

352. *To let thy tongue detect*——] To shew thy meanness of birth by the indecency of language with which thou railest at my deformity. JOHNSON.

352. *To let thy tongue detect thy base-born heart ?*] So the folio. The quartos :

To parley thus with England's lawful heirs.

STEEVENS.

353. *A wisp of straw*——] I believe that a *wisp* signified some instrument of correction used in the time of Shakspeare. The following instance seems to favour the supposition. See a *Woman never Vexed*, a comedy, by Rowley, 1632:

“Nay worse;—I'll stain thy ruff; nay, worse than that,

“I'll do thus—— [Holds up a wisp,

“——dost wisp me, thou tatterdemallion?”

Again in Marston's *Dutch Courtezan*, 1604:

“Thou little more than a dwarf, and something less than a woman!

“Cris. *A wispe! a wispe! a wispe!*”

Barrett in his *Alvearie, or Quadruple Dictionary*, 1580, interprets the word *wispe* by *peniculus* or *σπογγος*, which signify any thing to wipe or cleanse with; a cook's linen apron, &c. Pewter is still scoured by a *wispe of straw*, or *hay*. Perhaps Edward means one of these *wisps*, as the denotement of a menial servant. Barrett adds, that like a *wase* it signifies “a wreath to be laied under the vessel that is borne upon the head, as women use.” If this be its true sense, the prince may think that such a *wisp* would better become the head of Margaret, than a *crown*.

It appears, however, from the following passage in Thomas Drant's translation of the seventh satire of

Horace,

Horace, 1567, that a *wispe* was the punishment of a scold :

“ So perfyte and exacte a scoulde that women
mighte geve place

“ Whose tattling tongues had won a *wispe*,” &c.

STEEVENS.

See also, Nashe's *Apology of Pierce Pennilesse*, 1593: “ Why thou errant butter-whore, thou cot-quean and scrattop of *scolds*, wilt thou never leave afflicting a dead carcasse? continually read the rhetoric lecture of Ramme-Alley? a *wispe*, a *wispe*, you kitchen stuffe wrangler.” In *A Warning for Faire Women*, a tragedy, 1599, we meet the same allusion :

“ Thy jests are like a *wispe* unto a *scold*.”

Again. in *A Dialogue between John and Jone striving who shall wear the Breeches*—PLEASURES OF POETRY, bl. l. no date :

“ Good gentle Jone, with-holde thy hands,

“ This once let me entreat thee,

“ And make me promise, never more

“ That thou shalt mind to beat me ;

“ For fear thou wear the *wispe*, good wife,

“ And make our neighbour's ride——”

MALONE.

354. *To make this shameless callat know herself.—*] Shakspears uses the word *callat* likewise in *The Winter's Tale*, act II. sc. iii.

“ Leonatus of Paulina. A *callat*——

“ Of boundless tongue, who late hath beat

“ Her husband, and now beats me.”

Callat,

Callat, a lewd woman, a drab, perhaps so called from the French *calote*, which was a sort of head-dress worn by country girls. See *Glossary to Urry's Chaucer*.

“ A cold old knave cuckolde himself winyng,

“ And of *calot* of lewd demenyng.”

Chaucer's *Remedy of Love*, ver. 307.

So, Skelton, in his *Elinour Ruming*, Works, p. 133.

“ Then Elinour said, ye *calettes*,

“ I shall break your palettes.”

And again, p. 136.

“ She was a cumlye-*callet*.”

Gammar. “ Vengeance on those *callets*, whose conscience is so large.” *Gammar Gurton's Needle*, act III. sc. iii.

“ A cart for a *callat*” Id. ib.

“ Why the *callet* you told me of here,

“ I have tane disguis'd.”

Ben Jonson's Volpone, act IV. sc. iii.

GREY.

368. ———*hath* broach'd this tumult,——] The quarto reads, “*hath mov'd* this,” &c. STEEVENS.

372. ———*we saw our sun-shine made thy spring,*

And that thy summer bred us no increase,]

When we saw that by favouring thee we made thee grow in fortune, but that we received no advantage from thy fortune flourishing by our favour, we then resolved to destroy thee, and determine to try some other means, though our first efforts have failed.

JOHNSON.

The quartos read :

But

But when we saw our summer brought thee
'gain,

And that the harvest brought us no increase.

STEEVENS.

387. A field of battle at *Ferrybridge* in *Yorkshire*.]
We should read near *Towton*. Shakspeare has here,
perhaps, intentionally thrown three different actions
into one. The Lord Fitzwater being stationed by king
Edward, to defend the pass of Ferrybridge, was as-
saulted by the Lord Clifford, and immediately slain,
“and with hym,” says Hall, “the bastard of Salisbury,
“brother to the earl of Warwycke, a valeaunt yong
“gentleman, and of great audicitie. When the earl
“of Warwycke,” adds he, “was informed of this
“fate, he lyke a man desperated, mounted on his
“hackeney, and came blowing to kyng Edward, say-
“ing: Sir, I praye God have mercy of their soules,
“which in the beginning of your enterprise hath lost
“their lyfes, and because I se no succors of the
“world, I remit the vengeaunce and punishment to
“God our Creator and Redeemer; and with that
“lighted doune, and slewe his horse with his swourde,
“saiying: let them flye that wyl, for surely I will
“tary with him that will tary with me, and kissed the
“cross of his swoarde. Clifford, in his retreat, was
“beset with a party of Yorkists, when, eyther, says
“the historian, for heat or payne, putting off his
“gorget sodainly, with an arrowe (as some say) with-
“out an hedde [he] was stricken into the throte, and
“incontinent rendered his spirite, and the erle of
“Westmerlandes

“ Westmerlandes brother, and almost all his com-
 “ pany were thare slayn, at a place called Dinting
 “ Dale, not farr from Towton.” In the afternoon
 of the next day (Palm Sunday eve, 1461) on a plain
 field between Towton and Saxton, joined the main
 battles which continued engaged that night, and the
 greater part of the following day: upwards of 30,000
 men, all English (including many of the nobility and
 the flower of the gentry, especially of the northern
 parts), being slain on both sides. This battle, says
 Carte, “ decided the fate of the house of Lancaster,
 “ overturning in one day an usurpation strengthened
 “ by sixty-two years continuance, and established
 “ Edward on the throne of England.” REMARKS.

☞ An authentick copy of king Edward’s account of this
 battle, together with a list of the noblemen and
 knights who were slain in it, may be seen in Mr.
 Fenn’s Collection of the *Paston Letters*. Vol. I.
 p. 216, &c. HENLEY.

Forspent *with toil*——] Thus the folio. The
 quartos read:

Sore spent, &c. STEEVENS.

392. *Smile, gentle heaven! &c.*] Thus the folio.
 Instead of these lines, the quartos give the following:

Smile, gentle heavens, or strike, ungentle death,
 That we may die unless we gain the day!

What fatal star malignant frowns from heaven
 Upon the harmless line of York’s true house?

STEEVENS.

395. *Our hap is loss, &c.*] Thus the folio. The quartos thus :

Come, brother, come, let's to the field again,
For yet there's hope enough to win the day :
Then let us back to cheer our fainting troops,
Lest they retire now we have left the field.

War. How now, my lords? what hap? what
hope of good? STEEVENS.

Our hap is loss, our hope but sad despair ;] Milton seems to have copied this line :

“ ——— Thus repuls'd, *our final hope*

“ *Is flat despair.*” MALONE.

401. *Thy brother's blood the thirsty earth hath drunk,*]

This passage, from the variation of the copies, gave me no little perplexity. The old quarto applies this description to the death of Salisbury, Warwick's father. But this was a notorious deviation from the truth of history. For the earl of Salisbury in the battle at Wakefield, wherein Richard duke of York lost his life, was taken prisoner, beheaded at Pomfret, and his head, together with the duke of York's, fixed over York gates. Then the only brother of Warwick, introduced in this play, is the marquess of Montacute (or Montague, as he is called by our author) : but he does not die till ten years after, in the battle at Barnet ; where Warwick likewise was killed. The truth is, the brother here mentioned is no person in the drama, and his death is only an incidental piece of history. Consulting the Chronicles, upon this
action

action at Ferrybridge, I find him to have been a natural son of Salisbury (in that respect a brother to Warwick), and esteemed a valiant young gentleman.

THEOBALD.

401. *Thy brother's blood, &c.*] Instead of this speech, which is printed, like almost all the rest of the play, from the folio, the quartos give the following :

Thy noble father in the thickest throngs
Cry'd still for Warwick, his thrice valiant son ;
Until with thousand swords he was beset,
And, many wounds made in his aged breast.
And as he tottering sat upon his steed,
He waft his hand to me, and cried aloud,
Richard, commend me to my valiant son :
And still he cried, Warwick, revenge my death !
And with these words he tumbled off his horse ;
And so the noble Salisbury gave up the ghost.

STEEVENS.

410. *I'll kill my horse, &c.*] So, in the *Miseries of Queen Margaret*, by Drayton :

“ Resolv'd to win, or bid the world adieu :
“ Which spoke, the earl his sprightly courser
slew.”

STEEVENS.

420. *And, in this vow, do chain my soul to thine.—*] Thus the folio. The quarto as follows :

And in that vow now join my soul to the.

STEEVENS.

442. *Fore-slow no longer,—*] To *fore-slow* is to be dilatory, to loiter.

C

Again,

Again, in Marlow's *Edward II.* 1612 :

“ *Foreslow* no time ; sweet Lancaster, let's march.”

Again, in *Promos and Cassandra*, 1578 :

“ Good knight, for time do not my suit *fore-slow*.” STEEVENS.

443. *Now, Clifford, I have singled thee alone, &c.]*

Thus the folio. The quarto thus :

Now, Clifford, for York and young Rutland's death,

This thirsty sword, that longs to drink thy blood,

Shall lop thy limbs, and slice thy cursed heart,

For to revenge the murders thou hast made.

STEEVENS.

456. *This battle fare's like to the morning's war, &c.]*

Instead of this interesting speech, the quartos exhibit only the following :

Oh gracious God of heaven, look down on us,

And set some ends to these incessant griefs !

How like a mastless ship upon the seas,

This woeful battle doth continue still,

Now leaning this way, now to that side driven,

And none doth know to whom the day will fall.

Oh, would my death might stay these *civil* * jars !

Would I had never reign'd nor ne'er been king !

Margaret and Clifford chide me from the field,

Swearing they had best success when I was thence.

Would God that I were dead, so all were well ;

Or,

* The quarto 1600 reads—*cruel* jars.

Or, would my crown suffice, I were content
To yield it them, and live a private life !

The leading thought in both these soliloquies is borrowed from Holinshed, p. 665 :—" This deadly conflict continued ten hours in doubtful state of victorie, uncertainlie heaving and setting on both sides," &c.

STEEVENS.

476. — *methinks it were a happy life.*] This speech is mournful and soft, exquisitely suited to the character of the king, and makes a pleasing interchange, by affording, amidst the tumult and horror of the battle, an unexpected glimpse of rural innocence, and pastoral tranquillity.

JOHNSON.

492. *So many months*—] The old copy reads *so many years* ; and in the next line, *weeks* was supplied by Mr. Rowe.

STEEVENS.

510. These two horrible incidents are selected to shew the innumerable calamities of a civil war.

JOHNSON.

In the battle of Constantine and Maxentius, by Raphael, the second of these incidents is introduced on a similar occasion.

STEEVENS.

532. *And let our hearts, and eyes, like civil war,
Be blind with tears, and break o'ercharg'd with
grief.*] The meaning is here inaccurately expressed. The king intends to say that the state of their *hearts and eyes*, shall be like that of the kingdom in a *civil war*, all shall be destroyed by power formed within themselves.

JOHNSON.

540. — *what showers arise,*

C ij

Blown

Blown with the windy tempest of my heart,] This image had occurred in the preceding act:

“*For raging wind blows up incessant show’rs.*”

STEEVENS.

544. *What stratagems,—]* *Stratagem* seems to stand here only for an event of war, or may intend snares and surprises.

JOHNSON.

Stratagem is used by Shakspeare, not merely to express the events and surprizes of war.—The word means in this place some *dreadful event*, as it does also in the second part of *Henry IV.* where Northumberland says :

“———Every minute now

“Should be the father of some *stratagem*.”

MONCK MASON.

574. *O boy! thy father gave thee life too soon, and hath bereft thee of thy life too late!]* The Oxford editor might have justified the change he made, from the authority of the quarto, according to which I would read ; explaining the first line thus : *Thy father begot thee at too late a period of his life, and therefore thou wert not old and strong enough to cope with him.* The next line can want no explanation. Mr. Tollet thinks, that by *too late* is meant *too lately*, as in *K. Rich. III. act iii.*

“*Too late* he died that might have kept that title.”

STEEVENS.

And hath bereft thee of thy life too late!] *Too late*, without doubt, means *too recently*, The same quaint expression is found in our author’s *Rape of Lucrece* :

“O, quoth

“ O, quoth Lucretius, I did give that life,
 “ Which she too early and *too late* hath spill’d.”

The present reading appears to be far the more eligible. Had the son been younger, he would have been precluded from the levy that brought him into the field ; and had the father recognized him before the mortal blow, it would not have been too late to have saved him from death. HENLEY.

556. *Wither one rose, and let the other flourish ! &c.]* Thus the folio. The quarto thus :

For if you strive, a thousand lives must perish. STEEVENS.

562. *How will the country, &c.]* So the folio. The quarto thus :

How will the country now misdeem their king !

Oh, would my death their minds could satisfy !

To *mis-think* is to think ill, unfavourably. So, in the *Northern Lass* 1633 :

“ ——and heaven pardon me what I *mis-thought* every hour of the night !” STEEVENS.

573. *And so obsequious will thy father be.]* *Obsequious*, is here, careful of obsequies, or of funeral rites. JOHNSON.

In the same sense it is used in *Hamlet* :

“ ——to do *obsequious* sorrow.” STEEVENS.

574. *Sad for the loss of thee,]* The old copy reads —*men* for the loss, &c. Mr. Rowe made the alteration, but I think we might read *man*. STEEVENS.

575. *As Priam was for all—]* I having but one son,

will grieve as much for that one, as Priam who had many, could grieve for many. JOHNSON.

595. *Enter Clifford wounded.*] The quarto adds, *with an arrow in his neck.* In ridicule of this, Beaumont and Fletcher have introduced *Ralph*, the grocer's prentice, in the *Knight of the Burning Pestle*, with a *forked arrow through his head.* It appears, however, from Holinshed, p. 664, that this circumstance has some relation to the truth: "The lord Clifford, either for heat or paine, putting off his gorget suddenly, with an *arrow* (as some saie) without a head, was stricken into the *throate*, and immediately rendered his spirit." STEEVENS.

600. —thy *tough commixture*—] Perhaps better, the *tough commixture.* JOHNSON.

The quartos read

that tough commixture melts. STEEVENS.

618. *No way to fly nor strength to hold our flight.*]

The quartos read "*no strength to hold out flight.*" *i. e.* No way to fly, nor with strength sufficient left to sustain myself in flight, if there were. STEEVENS.

624. *I stabb'd your fathers' bosom; split my breast.*]

So the folio. The quartos read:

I stabb'd your father's now come split my breast.

STEEVENS.

625. *Now breathe we, lords;*] Instead of this speech the quartos have the following:

Thus far our fortunes keep an upward course,

And we are grac'd with wreaths of victory.

Some troops pursue the bloody minded queen,

That

That now towards Berwick doth pass amain:—

But think you that Clifford is fled away with them?

STEEVENS.

634. Edw. *Whose soul, &c.*] I have distinguished these speeches according to the authority of the quarto. The folio gave all to Richard, except the last line and half.

STEEVENS.

637. ———*like life and death's departing.*] The quartos read, *like life and death's departure.*

STEEVENS.

There is no occasion for correction. “ ‘Till death us *depart*’ ” was the expression in the old *Marriage Service*.

FARMER.

662. ———*eager words.*] Sour words; words of asperity.

JOHNSON.

So, in *Hamlet*:

“ It is a nipping and an *eager* air.”

STEEVENS.

691. *And then to Britany I'll cross the sea,*] Thus the folio. The quartos thus:

And afterwards I'll cross the seas to France.

STEEVENS.

701. ———*too ominous*] Alluding, perhaps, to the deaths of Thomas of Woodstock, and Humphrey, dukes of Gloster.

STEEVENS.

ACT III.

Line 1. ENTER Sinklo,] Dr. Grey observes from Hall and Holinshed, that the name of the person who took *K. Henry*, was *Cantlowe*. See Mr. Tyrwhitt's note on the first scene in the *Taming of a Shrew*.

STEEVENS.

Enter Sinklo and Humphrey—] In the quarto, these archers have no names. The direction is, "Enter two Keepers with both bowes and arrowes." This would sufficiently confirm Mr. Tyrwhitt's conjecture, if it wanted confirmation; but it does not, for *Sinklo* was certainly the name of a player. [See a note on the Induction to *The Taming of the Shrew*.] *Humphrey* was, I suppose, another player. MALONE.

2. —*this laund—*] *Laund* means the same as *lawn*; a plain extended between woods.

So, in the play of *Orlando Furioso*, 1594:

"And that they trace the shady *lawnds*, &c."

Again:

"Tread she these *lawnds*, kind *Flora* boasts her pride." STEEVENS.

6. —*the noise of thy cross-bow*] The poet appears not to have forgot the secrets of his former profession.

So, in the *Merry Devil of Edmonton*, 1626:

"—Did I not hear a *bow* go off, and the buck bray?" STEEVENS.

12. ———let's stay 'till he be past.] So the folio.

The quartos read :

———let's listen him a while. STEEVENS.

14. To greet mine own land with my wishful sight.]

So the folio. The quartos perhaps better thus :

And thus disguis'd to greet my native land.

STEEVENS.

17. Thy balm wash'd off,—] This is an image very frequent in the works of Shakspeare. So again, in this scene :

“ I was anointed king.”

It is common in these plays to find the same images, whether jocular or serious, frequently recurring.

JOHNSON.

23. This is the quondam king, &c.] Thus the folio. The quarto thus :

Ay, marry, sir, here's a deer, his skin is a
Keeper's fee. Sirrah stand close, for as I think,
This is the king, king Edward hath depos'd.

STEEVENS.

24. ———these sour adversities ;] The old copy reads
——the sowre adversaries. STEEVENS.

40. And Nero will——] Perhaps we might better
read, A Nero will——. STEEVENS.

49. Inferreth arguments of mighty strength ;] In the former act was the same line :

“ Inferring arguments of mighty force.” JOHNSON.

53. O Margaret, &c.] The piety of Henry scarce
interests us more for his misfortunes, than this his
constant

constant solicitude for the welfare of his deceitful queen. STEEVENS.

56. ———*less than I was born to :*] Thus the folio. The quartos thus :

————for less I should not be STEEVENS.

57. ———*for less I should not be,*] Such is the reading of the folio. The quartos thus :

————and more I cannot be. STEEVENS.

60. *Why, so I am, in mind,*————] There seems to be an allusion to a line in an old song (quoted in *Every Man out of his Humour*) :

“ My mind to me a kingdom is.” MALONE.

————*and that's enough.*] So the folio. The quartos thus :

————though not in shew. STEEVENS.

70. *And we his subjects, &c.*] So the folio. The quartos thus :

And therefore we charge you in God's name, and
the king's,

To go along with us unto the officers.

STEEVENS.

98. *In God's name, lead ; &c.*] So the folio. Instead of this speech, the quartos have the following :

God's name be fulfill'd, your king's name be

Obey'd ; and be you kings ; command, and I'll
obey. STEEVENS.

102. ———*Sir John Grey,*——] Vid. Hall, *3d Year of Edw. IV.* folio 5. It was hitherto falsly printed *Richard*.

POPE.

111. Glo. *Yea! is it so? &c.*] So the folio. The quartos read with the following variations:

Glo. I, Is the wind in that door?

Clar. I see the lady, &c.

STEEVENS.

116. *Widow, we will consider——*] This is a very lively and spritely dialogue; the reciprocation is quicker than is common in Shakspeare. JOHNSON.

184. *Her looks do argue her replete with modesty;*] So the folio. The quartos read:

Her looks are all replete with majesty.

STEEVENS.

198. *And yet too good to be your concubine.*] So in Warner's *Albion's England*, 1602, B. VII. chap. xxxiv.

“His plea for love, my suit was land: I plie him, he plies me:

“Too bace to be his queen, too good his concubine to be.”

Shakspeare, however, adopted the words from Stowe's *Chronicle*.

STEEVENS.

202. *Thou art a widow, &c.*] This is part of the king's reply to his mother in Stowe's *Chronicle*, “That she is a widow, and hath already children; by God's blessed lady I am a batchelor, and have some too, and so each of us hath a prooffe that neither of us is like to be barrain:” &c.

STEEVENS.

249. *I'll make my heaven, &c.*] Thus the folio. The quartos alter and transpose the two lines as follows:

I will

I will *go clad* my body *with* gay ornaments,
And lull myself within a lady's lap. STEEVENS.

257. ————*like a wither'd shrub ;]* So the folio.
 The quartos—*like a wither'd shrimp.* STEEVENS.

262. ————*unlick'd bear-whelp,]* It was an opinion which, in spite of its absurdity, prevailed long, that the bear brings forth only shapeless lumps of animated flesh, which she licks into the form of bears. It is now well known that the whelps of the bear are produced in the same state with those of other creatures.

JOHNSON.

267. ————*to o'erbear such*
As are of better person than myself,] Richard speaks here the language of nature. Whoever is stigmatized with deformity has a constant source of envy in his mind, and would counterbalance by some other superiority these advantages which he feels himself to want. Bacon remarks, that the deformed are commonly daring ; and it is almost proverbially observed that they are ill-natured. The truth is, that the deformed, like all other men, are displeased with inferiority, and endeavour to gain ground by good or bad means, as they are virtuous or corrupt. JOHNSON.

271. *Until my mis-shap'd trunk that bears this head,*
Be round impal'd, &c.] A transposition seems to be necessary :

“ Until my head, that this mis-shap'd trunk bears.”

Otherwise the *trunk that bears the head* is to be encircled with the crown, and not the *head* itself. STEEVENS.

272.

272. ———*impaled*———] *i. e.* encircled. So, in Heywood's *Rape of Lucrece*, 1630 :

“Tear off the crown that yet *empales* his temples.”

STEEVENS.

294. *And set the murd'rous Machiavel to school.*] As this is an anachronism, and the old quarto reads,

And set the aspiring Catiline to school.

I don't know why it should not be preferred.

WARBURTON.

This is not the first proof I have met with, that Shakspeare, in his attempts to familiarize his ideas, has diminished their propriety.

STEEVENS.

297. *Fair queen of England, &c.*] Thus the folio. The quartos give the following:

Welcome, queen Margaret, to the court of France,
It fits not Lewis to sit while thou dost stand.

Sit by my side ; and here I vow to thee,
Thou shalt have aid to re-possess thy right,
And beat proud Edward from his usurped seat,
And place king Henry in his former rule.

STEEVENS.

300. *No, mighty king of France, &c.*] Instead of this speech, the quartos only supply the following :

Queen. I humbly thank your royal majesty,
And pray the God of heaven to bless thy state,
Great king of France, that thus regard'st our
wrongs.

STEEVENS.

340. *Enter Warwick.*] This nobleman's embassy and commission, the insult he receives by the king's

D

hasty

hasty marriage, and his consequent resolution to avenge it, with the capture, imprisonment, and escape of the king, Shakspeare, it is true, found in Hall and Holinshed: but later, as well as earlier writers, of better authority, incline us to discredit the whole; and to refer the rupture between the king and his political creator to causes which have not reached posterity, or to that jealousy and ingratitude so natural, perhaps, to those who are under obligations too great to be discharged. *Beneficia*, says Tacitus, *eo usque læta sunt, dum videntur exsolvi posse; ubi multum antevenere, pro gratia odium redditur.* REMARKS.

354. —Henry's hope is done.] So the folio. The quartos read:—all our hope is done. STEEVENS.

360. Hath plac'd thy beauty's image, and thy virtue.] So the folio. The quarto thus:

Hath plac'd thy glorious image, and thy virtues.

STEEVENS.

381. —to the wisest;] So the folio. The quartos,—to the world. STEEVENS.

393. —thirty and six years,] So the folio. The quartos, thirty and eight years. STEEVENS.

402. When nature brought him to the door of death?] Thus the folio. The quartos:

When age did call him to the door of death.

STEEVENS.

This passage unavoidably brings before the mind that admirable image of old age in Sackville's *Induction*:

“His withered fist still knocking at death's dore,” &c.

FARMER.

412. ———*that were not lawful chosen.*] Thus the folio. The quarto as follows:

—————*that is not lawful heir.* STEEVENS.

422. *That this his love was an external plant;*] The old quarto reads rightly *eternal*; alluding to the plants of Paradise. WARBURTON.

425. *Exempt from envy, but not from disdain,*] I believe *envy* is in this place, as in many others, put for *malice* or *hatred*. His situation places him above these, though it cannot secure him from female disdain.

STEEVENS.

452. *You have a father able*————] This seems ironical. The poverty of Margaret's father is a very frequent topick of reproach. JOHNSON.

455. *Proud setter-up and puller-down of kings!*] The queen here applies to Warwick, the very words that Edward, act II. line 423, addresses to the Deity.

MONCK MASON.

458. *Thy sly conveyance,*————] Conveyance is *jugling*, and thence is taken for artifice and fraud.

JOHNSON.

486. *Did I let pass the abuse done to my niece?*] Thus Holinshed, p. 668, “King Edward did attempt a thing once in the earles house, which was much against the earles honestie (whether he would have defloured his daughter or his *nice*, the certaintie was not for both their honours revealed) for surely such a thing was attempted by king Edward.” STEEVENS.

488. *Did I put Henry from his native right?*] Thus the folio. The quartos read:

D ij

And

And thrust king Henry from his native home ?

And (most ungrateful) doth he use me thus ?

524. ———go fear *thy king*———] That is, *fright* thy king. JOHNSON.

528. ———to put armour on.] It was once no unusual thing for queens themselves to appear in armour at the head of their forces. The suit which Elizabeth wore when she rode through the lines at Tilbury to encourage the troops, on the approach of the Armada, may be still seen in the Tower. STEEVENS.

531. ———thy reward ;———] Here we are to suppose that, according to ancient custom, Warwick makes a present to the herald or messenger, whom the original copies call—a *Post*. STEEVENS.

534. ———and bid *false Edward battle* :] This phrase is common to many of our ancient writers. So, in the *Misfortunes of King Arthur*, a dramattick performance, 1587 :

“ ———my flesh abhors

“ To bid the battle to my proper blood.”

STEEVENS.

541. In former copies :

I'll join my eldest daughter and my joy,

To him forthwith,———] Surely this is a mistake of the copyists. Hall, in the ninth year of K. Edward IV. says, “ Edward prince of Wales wedded Anne second daughter to the earl of Warwick.” And the duke of Clarence was in love with the *elder*, the lady Isabel ; and in reality was married to her five years before prince Edward took the lady Anne to wife.

And

And, in *King Richard the Third*, Gloucester, who married this lady Anne when a widow, says:

“ For then I’ll marry Warwick’s *youngest* daughter.

“ What though I kill’d her husband and her father ?”

i. e. Prince Edward, and king Henry VI. her father-in-law. See likewise Holinshed, in his *Chronicle*, p. 671 and 674. THEOBALD.

543. *Yes, I agree, &c.*] Instead of this speech, the quarto has only the following :

With all my heart ; I like this match full well.

Love her, son Edward, she is fair and young ;

And give thy hand to Warwick, for his love.

STEEVENS.

ACT IV.

Line 7. THIS stage direction is sufficient proof that the play, as exhibited in the folio, was printed from a stage copy. I suppose these *eight* important personages were attendants. STEEVENS.

19. —are you offended too?] So the folio. The quartos,

—are you against us too?

STEEVENS.

29. *Cla. Then this is my opinion, &c.]* Instead of this and the following speech, the quartos read thus :

Cla. My lord, then this is my opinion ;
That Warwick, being dishonour'd in his embas-
sage,

Doth seek revenge, to quit his injuries.

Glo. And Lewis, in regard of his sister's wrongs,
Doth join with Warwick to supplant your state.

STEEVENS.

43. *——with the seas,]* This has been the advice of every man who in any age understood and favoured the interest of England.

JOHNSON.

51. *And yet, methinks, &c.]* The quartos vary from the folio, as follows :

Cla. Ay, and for such a thing too, the lord
Scales

Did well deserve at your hands, to have the
Daughter of the lord Bonfield ; and left your
Brothers to go seek elsewhere ; but in your mad-
ness

You bury brotherhood.

STEEVENS.

56. *——you would not have bestow'd the heir.]* It must be remembered, that till the Restoration, the heiresses of great estates were in the wardship of the king, who in their minority gave them up to plunder, and afterwards married them to his favourites. I know not when liberty gained more than by the abolition of the court of wards.

JOHNSON.

97. *——to my marriage?]* The quartos read :

——to these wrongs.

STEEVENS.

123. *You, that love me and Warwick, follow me.*] That Clarence should make this speech in the king's hearing is very improbable, yet I do not see how it can be palliated. The king never goes out, nor can Clarence be talking to a company apart, for he answers immediately to that which the Post says to the king.

JOHNSON.

You, that love me and Warwick, follow me.] When the earl of Essex attempted to raise rebellion in the city, with a design, as was supposed, to storm the queen's palace, he ran about the streets with his sword drawn, crying out, "They that love me, follow me."

STEEVENS.

130. *Pembroke, and Stafford, &c.*] The quartos give the passage thus :

Pembroke, go raise an army presently ;
Pitch up my tent ; for in the field this night
I mean to rest ; and, on the morrow morn,
I'll march to meet proud Warwick, ere he land
Those straggling troops which he hath got in
France, &c.

STEEVENS.

146. *Ay, in despite of all that shall withstand you.*] The quartos continue the speech thus :

Ay, my lord, in despite of all that shall withstand you ;

For why hath nature made me halt downright
But that I should be valiant, and stand to it :

For if I would, I cannot run away. STEEVENS.

167. ————*very easy.*] Here the quartos conclude this speech, adding only the following lines :

Then

Then cry king Henry with resolved minds,
And break we presently into his tent.

STEEVENS.

213. *And come now to create you duke of York.*] Might we not read with a slight alteration?

And come to new create you duke of York.

JOHNSON.

227. *Then for his mind, be Edward England's king:]* That is, in his mind; as far as his own mind goes.

MONCK MASON.

239. *What now remains, &c.]* Instead of this and the following speech, the quartos have,

Clar. What follows now? all hitherto goes well,
But we must dispatch some letters into France,
To tell the queen of our happy fortune;
And bid her come with speed to join with us.

War. Ay, that's the first thing we have to do,
And free king Henry from imprisonment,
And see him seated on the regal throne.

Come, let's away; and, having past these cares,
I'll post to York, and see how Edward fares.

244. *Enter Rivers, &c.]* Throughout this scene the quartos vary in almost every speech from the folio. The variations however are hardly such as to deserve notice.

STEEVENS.

336. — *few men rightly temper with the stars;*] I suppose the meaning is, that few men conform their *temper* to their destiny; which king Henry did, when finding himself unfortunate he gave the management of publick affairs to more prosperous hands. JOHNSON.

377. *This pretty lad——*] He was afterwards Henry VII. a man who put an end to the civil war of the two houses, but not otherwise remarkable for virtue. Shakspeare knew his trade. Henry VII. was grandfather to queen Elizabeth, and the king from whom James inherited. JOHNSON.

Shakspeare only copied this particular, together with many others, from Holinshed:—"whom when the king had for a good while beheld, he said to such princes as were with him: Lo, surelie this is he, to whom both we and our adversaries, leaving the possession of all things, shall hereafter give roome and place," p. 678.

This pretty lad will prove our country's bliss.] Thus the folio. The quartos thus:

Thou, pretty boy, shalt prove this country's
bliss. STEEVENS.

410. *Now, brother Richard, &c.*] Instead of this, and the three following speeches, the quartos read only,

Enter Edward and Richard, with a troop of Hollanders.

Edw. Thus far from Belgia have we past the
seas,

And march'd from Raunspur-haven unto York:
But soft! the gates are shut; I like not this.

Rich. Sound up the drum, and call them to the
walls. STEEVENS.

Lord] Mr. Monck Mason recommends the omission of this word. REED.

440. *The good old man would fain that all were well,*] The

The mayor is willing we should enter, so he may not be blamed. JOHNSON.

473. *The bruit*] *i. e.* noise. So, in Preston's *Cam-bises* :

“ ———whose many acts do fly

“ By *bruit* of fame.” ———

STEEVENS.

This French word *bruit* was very early made a denizen of our language. Thus in the Bible ; “ behold the noise of the *bruit* is come.” —Jeremiah, x. 22.

WHALLEY.

486. *Thanks, brave Montgomery, &c.*] Instead of this speech, the quartos have only the following :

Edw. We thank you all : lord mayor, lead on the way,

For this night we will harbour here in York ;

And then as early as the morning sun

Lifts up his beams above this horizon,

We'll march to London to meet with Warwick,

And pull false Henry from the regal throne.

STEEVENS.

496. *Scene VIII.*] This scene is, perhaps, the worst contrived of any in these plays. Warwick has but just gone off the stage when Edward says,

“ And towards Coventry bend we our course,

Where peremptory Warwick now remains.”

MONCK MASON.

503. *Let's levy men, and beat him back again.*] This line expresses a spirit of war so unsuitable to the character of Henry, that I would give the first cold speech to the king, and the brisk answer to Warwick. This line

line is not in the old quarto; and when Henry said nothing, the first speech might be as properly given to Warwick as to any other. JOHNSON.

Every judicious reader must concur in this opinion.

STEEVENS.

535. ——— *my meed hath got me fame :*] *Meed* signifies *merit*, both as a verb and a substantive: that it is used as a verb, is clear from the following foolish couplet which I remember to have read:

“ Deem if I *meed*,

“ Dear madam, *read*.”

A Specimen of Verses that read the same Way backward and forward. Sir J. HRWKINS.

547. *Shout within. A Lancaster! A Lancaster!]* Surley the shouts that ushered king Edward should be A York! A York! I suppose the author did not write the marginal directions, and the players confounded the characters. JOHNSON.

ACT V.

Line 3. ——— *AT Dunsmore,* ———] The quartos read ———at Daintry. STEEVENS.

6. ——— *at Daintry,* ———] The quartos read ———at Dunsmore. STEEVENS.

44. *The king was slily finger'd from the deck !]* The quartos read—*finely* finger'd.

Finely is subtilly. So, in Holinshed's reign of *K. Henry VI.* p. 640, "In his way he tooke by *fine* force, a tower," &c: Again, p. 649, "——and by *fine* force either to win their purpose, or end their lives in the same."

A pack of cards was anciently term'd *a deck of cards*. It is still, as I am informed, so called in Ireland. Thus, in *K. Edward I.* 1599 :

"——as it were, turned us, with duces and trays, out of the *deck*."

Again, in the *Two Maids of Moreclacke*, 1609 :

"I'll deal the cards and cut you from the *deck*."

Again, in *Selimus Emperor of the Turks*, 1638 :

"Well, if I chance but once to get the *deck*,

"To deal about and shuffle as I would."

STEEVENS.

60. *The gates are open, let us enter too.]* Thus the folio. The quartos read :

The gates are open, see they enter in,

Let's follow them, and bid them battle in the streets.

Edw. No : so some other might set upon our backs,

We'll stay till all be enter'd, and then follow them.

STEEVENS.

73. Two of thy name, both *dukes of Somerset*,
Have sold their lives unto the house of York ;] The first of these noblemen was Edmund, slain at the battle

tle of Saint Alban's, 1455. See above. The second was Henry his son, beheaded after the battle of Hexham, 1463. The present duke Edmund, brother to Henry, was taken prisoner at Tewksbury 1471, and there beheaded, (infra, sc. 5.) his brother John losing his life in the same fight. REMARKS.

77. ———to bid his brother battle;] Here the quartos conclude this speech, and add the following:

Clar. Clarence, for Lancaster!

Edw. *Et tu Brute!* wilt thou stab Cæsar too!

A parly, sirra, to George of Clarence. STEEVENS.

80. *A parley is sounded, &c.*] This note of direction I restored from the old quarto. And, without it, it is impossible that any reader can guess at the meaning of this line of Clarence:

Look, here, I throw my infamy at thee. THEOBALD.

84. ———to lime the stones——] That is, To cement the stones. Lime makes mortar. JOHNSON.

86. ———blunt,——] Stupid, insensible of paternal fondness. JOHNSON.

106. ———passing——] Eminent, egregious; traiterous beyond the common track of treason.

JOHNSON.

115. *For Warwick was a bug, that fear'd us all.*——] Bug is a bugbear, a terrifick being. JOHNSON.

124. *Thus yields the cedar to the axe's edge,*

Whose arms gave shelter to the princely eagle,

Under whose shade the ramping lion slept, &c.]

It has been observed to me, that the 31st chapter of the prophet *Ezekiel* suggested these images to Shakspeare.

spere. "All the fowls of heaven made their nests in his boughs, and under his branches did all the beasts of the field bring forth their young." STEEVENS.

137. *Cedes coëmptis saltibus, et domo, villâque.* HOR.

This mention of his *parks* and *manors* diminishes the pathetick effect of the foregoing lines. JOHNSON.

142. *Ah, Warwick, Warwick! &c.*] These two speeches stand thus in the quartos:

Oxf. Ah, Warwick, Warwick! chear up thyself,
and live;

For yet there's hope enough to win the day.

Our warlike queen with troops is come from
France,

And at Southampton landed hath her train;

And, might'st thou live, then would we never fly.

War. Why, then, I would not fly, nor have I
now;

But Hercules himself must yield to odds:

For many wounds receiv'd, and many more re-
paid,

Hath robb'd my strong-knit sinews of their
strength,

And spite of spites needs must I yield to death.

STEEVENS.

164. *Away, away, &c.*] Instead of this line, the quartos have the following:

Come, noble Somerset, let's take our horse,

And cause retreat be sounded through the camp:

That all our friends remaining yet alive

May be forewarn'd, and save themselves by flight.

That

That done, with them we'll post unto the queen,
And once more try our fortune in the field.

STEEVENS.

165. *Thus far our fortune keeps an upward course,
And we are grac'd with wreaths of victory.]*

Thus the folio. The quartos thus :

Thus still our fortune gives us victory ;

And girt our temples with triumphant joys.

The big-bon'd traitor Warwick hath breath'd his
last.

STEEVENS.

172. ———have arriv'd onr coast,] Milton uses the
same structure, B. II. *Par. Lost* :

“ ———ere he arrive

“ The happy isle.”

STEEVENS.

188. *Strike up the drum ; cry—Courage ! and away.]*

Thus the folio. The quartos have the following
couplet :

Come, let's go ; for if we slack this bright sum-
mer's day,

Sharp winter's showers will mar our hope for hay.

STEEVENS.

227. *Methinks, a woman, &c.]* The preceding
speech is very imperfect in the quartos, and therefore
not worth insertion. In this of the prince there is,
however, much and important variation ;

Prince. And if there be (as God forbid there
should)

'Mongst us a timorous or fearful man,

Let him depart before the battles join :

Lest he in time of need entice another,
 And so withdraw the soldiers' hearts from us.
 I will not stand aloof, and bid you fight,
 But with my sword press in the thickest throngs,
 And single Edward from his strongest guard,
 And hand to hand enforce him for to yield,
 Or leave my body, as witness of my thoughts.

STEEVENS.

255. K. Edw. *Brave followers, &c.*] This scene is ill contrived, in which the king and queen appear at once on the stage at the head of opposite armies. It had been easy to make one retire before the other entered.

JOHNSON.

262. *My tears gainsay;*] To *gainsay* is to unsay, to deny, to contradict. So, in a *Knack to know a Knave*, 1594.

“———seeing my father grants

“I will not *gainsay*.”

STEEVENS.

295. *Let Æsop, &c.*] The prince calls Richard, for his crookedness, *Æsop*; and the poet, following nature, makes Richard highly incensed at the reproach.

JOHNSON.

301. ——charm *your tongue*.] The quarto reads,
 ——tame your tongue.

The former is best. So, in Sir A. Gorges' Translation of *Lucan*, 1614:

“In hope that thy victorious arme

“Their dunghill crowing so will *charme*.”

STEEVENS.

308.

308. ———*thou likeness of this railer here.*] Thou that resemblest thy railing mother. JOHNSON.

The old copies describe *Edward* as striking the first blow, and *Gloster* the next; and I believe rightly; for history informs us that *Edward* smote the prince with his gauntlet, on which the rest dispatch'd him. The words *sprawl'st thou?* seem evidently to belong to *Richard*; and I have therefore continued them to him on the authority of ancient editions, in preference to the allotment of modern innovation. STEEVENS.

320. *The Tower, man, the Tower!*] The quarto adds ———*I'll root them out*; but, perhaps, injudiciously.

STEEVENS.

333. *You have no children, butchers!*——] The same sentiment is repeated by Macduff, in the tragedy of *Macbeth*; and this passage may serve as a comment on that. BLACKSTONE.

337. ———*you have rid this sweet young prince.*] The condition of this warlike queen would move compassion, could it be forgotten that she gave *York*, to wipe his eyes in his captivity, a handkerchief stained with his young child's blood. JOHNSON.

But surely it does move our compassion, though that be not forgotten. When we see any of our fellow-creatures involved in deep distress, from a just and tender cause, we attend only to their present sufferings, and not to their former crimes.

MONCK MASON.

346. *'Twas sin*——] She alludes to the desertion of Clarence. JOHNSON.

348. ——— *where is that devil's butcher,*
Richard?—] *Devil's butcher*, is a butcher
 set on by the devil. JOHNSON.

370. *What scene of death hath Roscius now to act?*] *Roscius* was certainly put for *Richard* by some simple conceited player, who had heard of *Roscius* and of Rome; but did not know that he was an actor in comedy, not in tragedy. WARBURTON.

Shakspeare had occasion to compare *Richard* to some player about to represent a scene of murder, and took the first or only name of antiquity that occurred to him, without being very scrupulous about its propriety.

I know not, however, that it is proved, on classical authority, that *Roscius* was no actor in tragedy. Nash, in *Pierce Penniless's Supplication to the Devil*, 1595, says, “Not *Roscius* nor *Æsope*, those admired *tragedians*, that had lived ever since before Christ was born, could ever performe more in action than famous Ned Allen.”

Again, in *Acolastus his Afterwitte*, 1600:

“Through thee each murthering *Roscius* is appointed

“To act strange scenes of death on God's anointed.”

Again, in *Certaine Satyres*, 1598:

“Was penn'd by *Roscio* the *tragedian*.”

STEEVENS.

374. ——— *misdoubteth every bush:—*] To *misdoubt* is to suspect danger, to fear. So, in *Humour out of Breath*, a comedy by John Day, 1608:

“*Hip*. Doubt and *misdoubt*! what difference is there here?

“*Oet*.”

“*Oct.* Yes much: when men *misdoubt* ’tis said
they *fear*.” STEEVENS.

375. ———*hapless male*———] The word *male* is here
used in a very uncommon sense, not for the male of
the female, but for the male parent: the sweet bird is
evidently his son prince Edward. MONCK MASON.

378. ———*peevish fool*———] As *peevishness* is the
quality of children, *peevish* seems to signify *childish*,
and by consequence *silly*. *Peevish* is explained *childish*
in a former note of Dr. Warburton. JOHNSON.

Shakspeare employs the word *peevish* in the same
sense in *Cymbeline*, where the reader will find many in-
stances of this use of it. STEEVENS.

398. *Which now mistrust no parcel of my fear;*] Who
suspect no part of what my fears presage. JOHNSON.

405. *The night-crow cry’d, aboding luckless time;*] The quarto reads:

———*aboding luckless tune*.

If this be the true reading, it should be printed,

a boding luckless tune. MALONE.

407. *The raven rook’d her*———] To *rook*, or rather
to *ruck*, is a north and west-country word, signifying
to *squat down*, or *lodge* on any thing.

So, in Chaucer’s *Knights Tale*, late edit. v. 1310:

“What is mankind more unto you yhold,

“Than is the shepe, that *rouketh* in the fold?”

Again, in the *Nonnes Preestes Tale*, *ibid.* v. 15232:

“O false morderour, *rucking* in thy den.”

Again, in Gower *De Confessione Amantis*, Lib. IV.
fol. 72.

“But

“ But now thei *rucken* in her nest,
 “ And resten as hem liketh beste.”

Again, in the Preface to Stanyhurst's Translation of *Virgil*, 1582:

“ I cannot devine upon such bookes that happlye
rouke in studentes mewes,” &c.

Again, in the Translation of the IVth Book,

“ Also on the turrets the skrich howle, &c.

“ —doth *ruck*,” &c.

Again, in Warner's *Albion's England*, 1602, B. VII.
 ch. 37.

“ Have lazy wings, be ever lean, in sullen cor-
 ners *ruck*.” STEEVENS.

415. *And, if the rest be true which I have heard,*

Thou cam'st——] Had our editors had but
 a grain of sagacity, or due diligence, there could have
 been no room for this absurd break, since they might
 have ventured to fill it up with certainty too. The
 old quarto would have led them part of the way:

Thou cam'st into the world——

And that the verse is to be completed in the manner I
 have given it, is incontestible; for unless we suppose
 king Henry actually reproaches him with this his pre-
 posterous birth, how can Richard in his very next
 soliloquy say,

Indeed, 'tis true that Henry told me of,

For I have often heard my mother say,

I came into the world with my legs forward.

I can easily see, that this blank was caused by the
 nicety of the players, to suppress an idecent idea. But,
 with

with submission, this was making but half a cure, unless they had expunged the repetition of it out of Richard's speech too. THEOBALD.

439. *Let hell, &c.*] This line Dryden seems to have thought on in his *Oedipus*:

“It was thy crooked mind hunch'd out thy back,

“And wander'd in thy limbs.” STEEVENS.

446. *But I will sort a pitchy day for thee:*] But I will choose out an hour whose gloom shall be as fatal to you. To sort is to select. So, in *The Spanish Tragedy*, 1605:

“——— for they had sorted leisure.”

Again, in the *Lover's Melancholy*, 1629:

“We shall sort time to take more notice of him.”

STEEVENS.

447. *For I will buz abroad such prophecies,*

That Edward shall be fearful of his life;] The quartos add a line between these,

——— *such prophecies,*

Under pretence of outward seeming ill,

That, &c.

STEEVENS.

484. *Thanks, noble Clarence; worthy brother, thanks.*]

This line has been given to king Edward: but I have, with the old quarto, restored it to the queen.

THEOBALD.

A LIST of the several battles, fought between the houses of York and Lancaster, may possibly be thought no incurious addition to the notes on this play.

1. The battle of St. Alban's, between Richard duke of York, and king Henry; in which the latter was defeated and made prisoner; 23d of May, 1455.

2. The battle of Bloreheath (in Shropshire), between Richard earl of Salisbury (for York), and James lord Audley (for Lancaster); in which the latter was defeated and slain; 23d September, 1459.

3. The battle of Northampton, between the earls of March and Warwick, and king Henry; in which the king was again defeated and made prisoner; 10th July, 1460.

4. The battle of Wakefield, between Richard duke of York, and queen Margaret; in which the former was defeated and slain; 30th of December, 1460.

5. The battle of Mortimer's Cross, between Edward duke of York, and Jasper earl of Pembroke; in which the later was defeated, 1460.

6. The second battle of St. Alban's, between queen Margaret and the earl of Warwick; in which the latter was defeated; Shrove Tuesday, 17th February, 1460.

7. The action of Ferrybridge, between the lord Clifford (for Lancaster), and the lord Fitzwater (for York); in which the latter was surprized and killed, Clifford,
and

and almost all his party being slain in their retreat ; 28th March, 1461.

8. The Battle of Towton, between king Edward and king Henry ; in which the latter was defeated, and 36,000 men were slain ; Palm Sunday-eve, 29th March, 1461.

9. The Battle of Hedgeley Moor (in Northumberland), between the lord Montacute (for York), and the lords Hungerford and Roos, Sir Ralph Percy and others (for Lancaster) ; in which the Lancastrians were defeated, and Percy slain ; 25th April, 1463.

10. The battle of Hexham, between the lord Montacute and king Henry, in which the latter was defeated ; 15th March, 1463.

11. The battle of Hedgecote (Banbury, or Cotswold), between the earl of Pembroke (for king Edward), and the lords Fitzhugh and Latimer, and Sir John Conyers (for the earl of Warwick, on the part of Lancaster) ; in which the former was defeated, 29th July, 1469.

12. The battle of Stamford (Losecoatfield), between Sir Robert Wells (for Warwick), and king Edward, in which the former was defeated ; 1469.

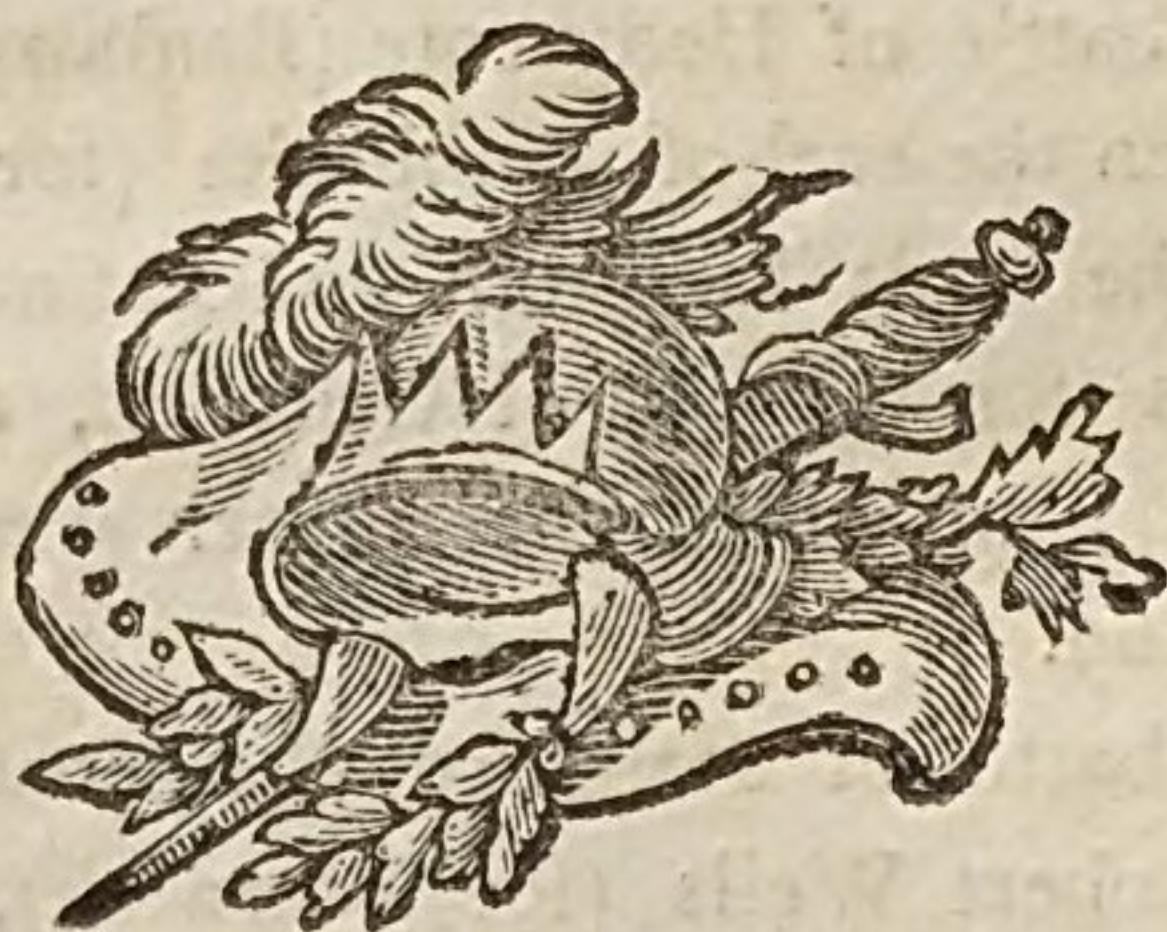
13. The battle of Barnet, between king Edward and the earl of Warwick ; in which the latter was defeated and slain (Easter Sunday) ; 14th April, 1471.

14. The

14. The battle of Tewksbury, between king Edward and queen Margaret; in which the latter was defeated and made prisoner: 3d May, 1471.

REMARKS.

THE END.



ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

TIMON OF ATHENS,

WRITTEN BY

WILL. SHAKSPERE.

—*SIC ITUR AD ASTRA.*

VIRG.

L O N D O N :

Printed for, and under the Direction of,

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M DCC LXXXVII.

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ANNOTATIONS

UPON

TIMON OF ATHENS.

TIMON of ATHENS.] Mr. Strutt the engraver, to whom our antiquaries are under no inconsiderable obligations, has in his possession a MS. play on this subject. It appears to have been written, or transcribed, about the year 1600. There is a scene in it resembling Shakspeare's banquet given by Timon to his flatterers. Instead of *warm water* he sets before them *stones painted like artichokes*, and afterwards beats them out of the room. He then retires to the woods, attended by his faithful steward, who (like Kent in *K. Lear*) has disguised himself to continue his services to his master. Timon, in the last act, is followed by his fickle mistress, &c. after he was reported to have discovered a hidden treasure by digging. The piece

A ij

itself

itself, (though it appears to be the work of an academic), is a wretched one. The Personæ Dramatis are as follows :

The actors names.

Timon.

Laches, his faithful servant.

Eutrapelus, a dissolute young man.

Gelasimus, a cittie heyre.

Pseudocheus, a lying trevailer.

Demeas, an orator.

Philargurus, a covetous churlish ould man.

Hermogenes, a fidler.

Abyssus, a usurer.

Lollo, a cuntrey clowne, Philargurus' sonne.

Stilpo, } Two lying philosophers.
Speusippus, }

Grunnio, a lean servant of Philargurus.

Obba, Tymon's butler,

Pædio, Gelasimus' Page.

Two serjeants.

A sailor.

Callimela, Philargurus' daughter.

Blatte, her prattling nurse.

SCENE, Athens.

STEEVENS.

ACT.

ACT I.

IN the old copy : *Enter &c. Merchant and Mercer, &c.*

STEEVENS.

Line 1. Poet. Good day, Sir.] It would be less abrupt, to begin the play thus :

Poet. *Good day.*

Pain. *Good day, Sir : I am glad you're well.*

FARMER.

6. *But what particular rarity, &c.]* Our author, it is observable, has made his poet in this play a knave. But that it might not reflect upon the *profession*, he has made him only a pretender to it, as appears from his having drawn him all the way, with a false taste and judgment. One infallible mark of which is, a fondness for every thing strange, surprizing, and portentous; and a disregard for whatever is common, or in nature. Shakspeare therefore has, with great delicacy of judgment, put his poetaster upon this inquiry.

WARBURTON.

The learned commentator's note must shift for itself. I cannot but think that this passage is at present in confusion. The poet asks a question, and stays not for an answer, nor has his question any apparent drift or consequence. I would range the passage thus :

Poet. *Ay, that's well known.*

But what particular rarity? what so strange?

A iij

That

That manifold record not matches?

Pain. *See!*

Poet. *Magick of bounty, &c.*

It may not be improperly observed here, that as there is only one copy of this play, no help can be had from collation, and more liberty must be allowed to conjecture. JOHNSON.

13. ———breath'd, *as it were,*

To an untirable and continue goodness.]

Breathed is inured by constant practice; so trained as not to be wearied. To *breathe* a horse, is to exercise him for the course. JOHNSON.

———*continue*———] This word is used by many ancient English writers. Thus, by Chapman, in his version of the 4th book of the *Odyssey*:

“ Her handmaids join'd in a *continue* yell.”

STEEVENS.

15. *He passes.] i. e.* he exceeds, goes beyond common bounds. So, in the *Merry Wives of Windsor*:

“ Why this *passes*, master Ford.” STEEVENS.

18. ———*touch the estimate:—*] Come up to the price. JOHNSON.

19. *When we for recompence, &c.]* We must here suppose the poet busy in reading his own work; and that these three lines are the introduction of the poem addressed to Timon, which he afterwards gives the painter an account of. WARBURTON.

27 *As a gum which oozes]* The only ancient copy reads: *Our poesie is as a gowne which uses.*

STEEVENS.

30. ———and, like the current, flies

Each bound it chafes.———] Thus the folio reads, and rightly. In later editions—*chases*.

WARBURTON.

This speech of the poet is very obscure. He seems to boast the copiousness and facility of his vein, by declaring that verses drop from a poet as gums from odoriferous trees, and that his flame kindles itself without the violence necessary to elicit sparkles from the flint. What follows next? that it, *like a current, flies each bound it chafes*. This may mean, that it expands itself notwithstanding all obstructions: but the images in the comparison are so ill-sorted, and the effect so obscurely expressed, that I cannot but think something omitted that connected the last sentence with the former. It is well known that the players often shorten speeches to quicken the representation: and it may be suspected, that they sometimes performed their amputations with more haste than judgment.

JOHNSON.

Perhaps the sense is, that having *touch'd on one subject, it flies off in quest of another*. The old copy seems to read:

Each bound it chases.———

The letters *f* and *s* are not always to be distinguished from each other, especially when the types have been much worn, as in the first folio. If *chases* be the true reading, it is best explained by the “———*se sequiturque fugit*———” of the Roman poet.

STEEVENS.

This

This jumble of incongruous images, seems to have been designed, and put into the mouth of the poet-aster, that the reader might appreciate his talents : his language therefore should not be considered in the abstract.

HENLEY.

33. *Upon the heels, &c.*] As soon as my book has been presented to lord Timon.

JOHNSON.

—*presentment*—] The patrons of Shakspeare's age do not appear to have been all *Timons*.

“ I did determine not to have dedicated my play to any body, because *forty shillings* I care not for, and above, few or none will bestow on these matters.”
Preface to a *Woman is a Weathercock*, by N. Field, 1612.

STEEVENS.

36. —*this comes off well and excellent.*] The meaning is : The figure rises well from the canvas. *C'est bien relevé.*

JOHNSON.

What is meant by this term of applause I do not exactly know. It occurs again in the *Widow*, by B. Jonson, Fletcher, and Middleton :

“ It comes off very fair yet.”

Again, in *A Trick to catch the old One*, 1616 : “ Put a good tale in his ear, so that it comes off cleanly, and there's a horse and man for us. I warrant thee.” Again, in the first part of Marston's *Antonio and Mellida* :

“ Fla. Faith, the song will seem to come off hardly.

“ Catz. Troth, not a whit, if you seem to come off quickly.”

STEEVENS.

38. —How *this* grace

Speaks his own standing?—] This relates to the attitude of the figure; and means that it stands judiciously on its own centre. And not only so, but that it has a graceful standing likewise. Of which the poet in *Hamlet*, speaking of another picture, says,

“A *Station* like the Herald, Mercury,

“New-lighted on a heav’n-kissing hill.”

Which lines Milton seems to have had in view, where he says of Raphael:

“At once on th’ eastern *cliff* of *Paradise*

“He *lights*, and to his proper shape returns.

“—Like *Maia’s* son he stood.” WARBURTON.

This sentence seems to me obscure, and, however explained, not very forcible. *This grace speaks his own standing*, is only, *The gracefulness of this figure shews how it stands*. I am inclined to think something corrupted.

The passage, to my apprehension at least, *speaks its own meaning*, which is, how the graceful attitude of this figure proclaims that it stands firm on its centre, or gives evidence in favour of its own fixure. *Grace* is introduced as bearing witness to *propriety*. A similar expression occurs in *Cymbeline*, act ii. scene iv.

“—never saw I figures

“So likely to *report* themselves.” STEEVENS.

41. —to the dumbness of the gesture

One might interpret.] The allusion is to the puppet-shows, or motions, as they were termed in our author’s time. The person who spoke for the puppets
was

was called an *interpreter*. See a note on *Hamlet*, act iii. scene v. MALONE.

46. ———*artificial strife*] *Strife* is either the contest of art with nature,

“ *Hic ille est Raphael, timuit, quo sospite vinci*

“ *Rerum magna parens, & moriente mori ;*”

or it is the contrast of forms or opposition of colours.

JOHNSON.

That *artificial strife* means, as Dr. Johnson has explained it, *the contest of art with nature*, and not *the contrast of forms or opposition of colours*—may appear from our author's *Venus and Adonis*, where the same thought is more clearly expressed :

“ Look when a *painter* would *surpass* the *life*,

“ In limning out a well-proportion'd steed,

“ His *art* with *nature's* *workmanship* at *strife*,

“ As if the *dead* the *living* should exceed ;

“ So, did this horse excell,” &c. MALONE.

So, under the print of Noah Bridges, by Faithorne :

“ Faithorne, with nature at a noble *strife*,

“ Hath paid the author a great share of life,” &c.

STEEVENS.

And Ben Jonson, on the head of Shakspeare by Droeshout :

“ This figure that thou here seest put,

“ It was for gentle Shakspeare cut :

“ Wherein the *graver* had a *strife*

“ With *nature*, to out-doo the *life*.” HENLEY.

49. ———*Happy men!*] I think we had better read :
——*Happy man!* It is the happiness of *Timon*, and
not

not of the senators, upon which the poet means to exclaim.

STEEVENS.

The text is right. The poet envies or admires the felicity of the senators in being Timon's friends, and familiarly admitted to his table, to partake of his good cheer, and experience the effects of his bounty.

REMARKS.

51. ———*this confluence, this great flood of visitors.*]

“*Mane salutantum totis vomit ædibus undam.*”

JOHNSON.

55. *Halts not particularly,*——] My design does not stop at any single characters.

JOHNSON.

56. *In a wide sea of wax:*——] Anciently they wrote upon waxen tables with an iron stile.

HANMER.

I once thought with Hanmer, that this was only an allusion to the Roman practice of writing with a style on waxen tablets; but it appears that the same custom prevailed in England about the year 1395. It seems also to be pointed out by implication in many of our old collegiate establishments. See Warton's *Hist. of English Poetry*, Vol. III. p. 151.

STEEVENS.

———*no levell'd malice*] To *level* is to *aim*, to point the shot at a mark. Shakspeare's meaning is, my poem is not a satire written with any particular view, or *levelled* at any single person; I fly like an eagle into the general expanse of life, and leave not, by any private mischief, the trace of my passage.

JOHNSON.

61. *I'll unbolt*——] I'll open, I'll explain.

JOHNSON.

63. ———*glib and slipp'ry creatures,*] *Slippery* is smooth, unresisting. JOHNSON.

68. ———*glass-fac'd flatterer*] That shows in his own look, as by reflection, the looks of his patron.

JOHNSON.

70. ———*even he drops down, &c.*] Either Shakspeare meant to put a falsehood into the mouth of his poet, or had not yet thoroughly planned the character of *Apemantus*; for in the ensuing scenes, his behaviour is as cynical to *Timon* as to his followers. STEEVENS.

The poet, seeing that *Apemantus* paid frequent visits to *Timon*, naturally concluded that he was equally courteous with his other guests. REMARKS.

76. ———*rank'd with all deserts,*——] *Cover'd with ranks* of all kinds of men. JOHNSON.

78. *To propagate their states:*——] To advance or improve their various conditions of life. JOHNSON.

84. ———*conceiv'd to scope,*] Properly imagined, appositely to the purpose. JOHNSON.

89. *In our condition.*] *Condition* for art.

WARBURTON.

94. *Rain sacrificial whisp'rings in his ear,*] The sense is obvious, and means, in general, *flattering him*. The particular kind of flattery, may be collected from the circumstance of its being offered up in *whispers*: which shews it was the calumniating those whom *Timon* hated or envied, or whose vices were opposite to his own. This offering up, to the person flattered, the murdered reputation of others, Shakspeare, with the utmost

most beauty of thought and expression, calls *sacrificial* *whisp'rings*, alluding to the victims offered up to idols.

WARBURTON.

95. ——— *through him*

Drink the free air.] *e. i.* catch his breath in affected fondness.

JOHNSON.

So, in our author's *Venus and Adonis*:

“His nostrils *drink the air*.”

MALONE.

101. ——— *let him slip down,*] The old copy reads,

——— *let him sit down.*

The emendation was made by Mr. Rowe. STEEVENS.

104. *A thousand moral paintings I can shew,*] Shakspeare seems to intend in this dialogue to express some competition between the two great arts of imitation. Whatever the poet declares himself to have shewn, the painter thinks he could have shewn better.

JOHNSON.

104. ——— *mean eyes*———] *i. e.* inferior spectators. So, in *Wotton's Letter to Bacon*, dated March the last, 1613: “Before their majesties, and almost as many other *meaner eyes*,” &c.

TOLLET.

114 *Periods his comfort.*] To *period* is, perhaps, a verb of Shakspeare's introduction into the English language. I find it, however used, by Heywood, after him, in *A Maidenhead Well Lost*, 1634:

“How easy could I *period* all my care.”

Again in the *Country Girl*, by T. B. 1647:

“To *period* our vain grievings.”

STEEVENS.

117. ——— *must need me.*] *i. e.* when he is compelled to have need of my assistance.

STEEVENS.

123. 'Tis not enough, &c.] This thought is better expressed by Dr. Madden in his Elegy on archbishop Boulter,

“ He thought it mean

“ Only to help the poor to beg again.”

JOHNSON.

125. ———your honour!] The common address to a lord in our author's time, was *your honour*, which was indifferently used with *your lordship*. See any old letter, or dedication of that age. STEEVENS.

148. *Therefore he will be, Timon:—*] The thought is closely expressed, and obscure: but this seems the meaning: *If the man be honest, my Lord, for that reason he will be so in this; and not endeavour at the injustice of gaining my daughter without my consent.*

WARBURTON.

So, in *K. Henry VIII*:

“ ———May he continue

“ Long in his highness' favour; *and do justice*

“ *For truth's sake and his conscience.*” STEEVENS.

172. ———Never may

That state or fortune fall into my keeping,

Which is not ow'd to you!—] The meaning

is, let me never henceforth consider any thing that I possess, but as *owed* or due to you; held for your service, and at your disposal. JOHNSON.

183. ———*pencil'd figures are*

Even such as they give out.] Pictures have no

hypocrisy; they are what they profess to be.

JOHNSON.

194. ———*unclew me quite.*] To *unclew*, is to *unwind* a ball of thread. To *unclew* a man, is to draw out the whole mass of his fortunes. JOHNSON.

198. *Are prized by their masters :—*] Are rated according to the esteem in which their possessor is held. JOHNSON.

204. *Enter Apemantus.*] See this character of a cynick finely drawn by Lucian, in his *Auclion of the Philosophers*; and how well Shakspeare has copied it. WARBURTON.

208. *When thou art Timon's dog,—*] When thou hast gotten a better character, and instead of being Timon, as thou art, shalt be changed to Timon's dog, and become more worthy of kindness and salutation.

When thou art Timon's dog,—] This is spoken *δεικτικῶς*, as Mr. Upton says some where:—striking his hand on his breast.

“Wote you who named me first the king's dogge?” says Aristippus in *Damon and Pythias*. FARMER.

237. *Not so well as plain-dealing,—*] Alluding to the proverb: “Plain dealing is a *jewel*, but they that use it die beggars.” STEEVENS.

260. *That I had no angry wit to be a lord.—*] This reading is absurd, and unintelligible. But, as I have restored the text, *that I had so hungry a wit, to be a lord*, it is satirical enough of conscience, viz. I would hate myself, for having no more wit than to covet so insignificant a title. In the same sense, Shakspeare uses *lean-witted* in his *Richard II*.

“And thou a lunatick, *lean-witted* fool.”

WARBURTON.

The meaning may be, I should hate myself for *patiently enduring* to be a *lord*. This is ill enough expressed. Perhaps some happy critick may set it right. I have tried, and can do nothing, yet I cannot heartily concur with Dr. Warburton. JOHNSON.

If I hazard one conjecture, it is with the smallest degree of confidence. By *an angry wit* Apemantus may mean *the poet*, who has been provoking him. The sense will then be this: *I should hate myself, because I could prevail on no captious wit (like him) to take the title in my stead.* The *Revisal* reads:

“*That I had so wrong’d my wit to be a lord.*”

STEEVENS.

Perhaps the compositor has transposed the words, and they should be read thus:

Angry that I had no wit,—to be a lord.

Or,

Angry to be a lord,—that I had no wit.

BLACKSTONE.

268. *All of companionship.*] This expression does not mean barely that they all belong to one company, but that *they are all such as Alcibiades honours with his acquaintance, and sets on a level with himself.*

STEEVENS.

277. ———*The strain of man’s bred out*

Into baboon and monkey.] Man is exhausted and degenerated; his *strain* or lineage is worn down into a monkey. JOHNSON.

282.

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282. *Ere we depart,——]* *Depart* and *part* have the same meaning. So, in *K. John*,

“Hath willingly *departed* with a part.”

i. e. Hath willingly *parted* with a part of the thing in question. STEEVENS.

305. *——no meed,——]* *Meed*, which in general signifies reward or recompence, in this place seems to mean *desert*. So, in Heywood's *Silver Age*, 1613:

“And yet thy body *meeds* a better grave.”

i. e. deserves. Again, in a comedy called *Look about you*, 1600:

“Thou shalt be rich in honour, full of speed;

“Thou shalt win foes by fear, and friends by *meed*.” STEEVENS.

308. *All use of quittance.] i. e.* All the customary returns made in discharge of obligations.

WARBURTON.

342. *But yonder man is ever angry.]* The old copy reads:

But *yond* man is *very* angry.

Ever was introduced by Mr. Rowe.

MALONE.

349. *——I myself would have no power:]* I understand Timon's meaning to be: *I myself would have no power* to make thee silent, but I wish thou would'st *let my mate make thee silent*. Timon, like a polite landlord, disclaims *all power* over the meanest or most troublesome of his guests. TYRWHITT.

351. *I scorn thy meat; 'twould choak me, for I should Ne'er flatter thee,——]* The meaning is, I could not swallow thy meat, for I could not pay for it

with flattery; and what was given me with an ill-will would stick in my throat. JOHNSON.

354. ———so many dip their meat

In one man's blood;———] The allusion is to a pack of hounds, trained to pursuit, by being gratified with the blood of an animal which they kill; and the wonder is that the animal on which they are feeding cheers them to the chace. JOHNSON.

365. ———wind-pipe's dangerous notes:] The notes of the wind-pipe seem to be only the indications which shew where the wind-pipe is. JOHNSON.

Shakspeare is very fond of making use of musical terms, when he is speaking of the human body, and *wind-pipe* and *notes* savour strongly of a quibble.

STEEVENS.

367. *My lord, in heart;———*] That is, *my lord's health with sincerity.* JOHNSON.

So, in the *Queen of Corinth*, by Beaumont and Fletcher:

“ I will be never more *in heart* to you.”

Again, in *Love's Labour's Lost*, act V. sc. ii.

“ ——Dost thou not wish *in heart*,

“ The chain were longer, and the letter short.”

STEEVENS.

385. *Rich men sin,———*] Dr. Farmer proposes to read *sing*.

401. ——*for ever perfect.*] That is, arrived at the perfection of happiness. JOHNSON.

405. ——*How had you been my friends else? why have you that charitable title from thousands,———*] *Charitable* signifies, *dear, endearing.*

Milton

Milton hath used *charities* in a similar sense :

“ Relations dear, and all the *charities*

“ Of father, son, and brother——”

Alms, in English, are called *charities*, and from thence we may collect that our ancestors knew well in what the virtue of alms-giving consisted ; not in the *act*, but the *disposition*. WARBURTON.

406. ——*why have you, &c.*] The meaning is probably this ; Why are you distinguished from thousands by that title of endearment, was there not a particular connection and intercourse of tenderness between you and me. JOHNSON.

408. ——*I confirm you.*——] I fix your characters firmly in my own mind. JOHNSON.

411. ——*they were the most needless creatures living, should we ne'er have use for them : and*——] This passage I have restored from the old copy. STEEVENS.

420. *O joy, e'en made away ere it can be born !*] Tears being the effect of both joy and grief, supplied our author with an opportunity of conceit, which he seldom fails to indulge. Timon, weeping with a kind of tender pleasure, cries out, *O joy, e'en made away, destroyed, turned to tears, before it can be born*, before it can be fully possessed. JOHNSON.

421. *Mine eyes, &c.*] In the original edition the words stand thus : *Mine eyes cannot hold out water, methinks. To forget their faults, I drink to you.* Perhaps the true reading is this, *Mine eyes cannot hold out ; they water. Methinks, to forget their faults, I will drink to you.* Or if it may be explained without any change : *Mine eyes*

eyes cannot hold out water, that is, cannot keep water from breaking in upon them. JOHNSON.

423. ———*to make them drink*,——] Hanmer reads,
———*to make them drink thee* :

and is again followed by Dr. Warburton, I think, without sufficient reason. The covert sense of *Ape-mantus* is, *what thou locest, they get*. JOHNSON.

425. ———*like a babe*——] That is, a *weeping babe*.
JOHNSON.

To look for *babies* in the eyes of another, is no uncommon expression.

So, in *Love's Mistress*, by Heywood, 1636:

“ Joy'd in his looks, look'd *babies* in his eyes.”

Again, in *The Christian turn'd Turk*, 1612:

“ She makes him sing songs to her, looks fortunes in his fists, and *babies* in his eyes.”

Does not Lucullus dwell on Timon's metaphor by referring to circumstances preceding the birth; and mean that joy was conceived in their eyes, and sprung up there, like the motion of a babe in the womb?

TOLLET.

440. In former copies:

There *taste, touch*, all *pleas'd from thy table rise*,

They *only now*,——] The *five* senses are talked of by Cupid, but three of them only are made out; and those only in a very heavy unintelligible manner. It is plain therefore we should read:

Th' ear, *taste, touch*, smell, *pleas'd from thy table rise*,

These *only now*, &c.

i. e.

i. e. the five senses, Timon, acknowledge thee their patron ; four of them, viz. the *hearing, taste, touch, and smell*, are all feasted at thy board ; and these ladies come with me to entertain your *sight* in a masque. Massinger, in his *Duke of Millaine*, copied the passage from Shakspeare ; and apparently before it was thus corrupted ; where, speaking of a banquet, he says :

——— *All that may be had*

To pleass the eye, the ear, taste, touch, or smell,

Are carefully provided.——— WARBURTON.

446. *They dance ! They are mad women.*

Like madness, is the glory of this life,

As this pomp shews to a little oil, and root.] The

glory of this life is very near to madness, as may be made appear from *this pomp*, exhibited in a place where a philosopher is feeding on *oil and roots*. When we see by example how few are the necessaries of life, we learn what madness there is in so much superfluity.

JOHNSON.

They dance !——] I believe *They dance* to be a marginal note only ; and perhaps we should read,

These are mad women.

TYRWHITT.

454. —— *of their friends' gift ?]* That is, given them by their friends. JOHNSON.

462. —— *mine own device ;]* The mask appears to have been design'd by Timon to surprise his guests.

JOHNSON.

A mask of this kind may be seen in Strutt's *British Angel-cynnan*, Vol. III. plate xi. HENLEY.

464.

464. *My lord,——*] This answer seems rather to belong to one of the ladies. It was probably only mark'd *L* in the copy. JOHNSON.

In the old copy this speech is given to the 1 *Lord*. I have ventured to change it to the 1 *Lady*, as the author of the Revisal, and Mr. Edwards, as well as Dr. Johnson, concur in the emendation. There may not, however, be sufficient reason for the change; especially if the preceding line, “ I am to thank *you* for it,” be addressed to the *lords* by whom this masque appears to have been contrived. STEEVENS.

——even at the best.] *Take us even at the best*, means, you have seen the best we can do. They are supposed to be hired dancers, and therefore there is no impropriety in such a confession. STEEVENS.

476. *——he'd be cross'd then, an he could.*] The poet does not mean here, that he would be *cross'd* in humour, but that he would have his hand *cross'd* with money, if he could. He is playing on the word, and alluding to our old silver penny, used before K. Edward the first's time, which had a *cross* on the reverse with a crease, that it might be more easily broke into halves and quarters, half-pence and farthings. From this penney, and other pieces, was our common expression derived, *I have not a cross about me*; *i. e.* not a piece of money. THEOBALD.

477. *——eyes behind* ;] To see the miseries that are following her. JOHNSON.

478. *——for his mind.*] For nobleness of soul.

JOHNSON.

484. ———to

Advance *this jewel*;——] To prefer it; to raise it to honour by wearing it. JOHNSON.

536. *I tell you true.*——] The other modern editions :

I'll tell you.—— JOHNSON.

539. ——'tis not enough to give;

Methinks, *I could deal kingdoms*——] *i. e.* I could dispense them on every side with an ungrudging distribution, like that with which I could deal out cards. STEEVENS.

546. *In defiled land,*——] This is the old reading, which apparently depends on a very low quibble. Alcibiades is told, *that his estate lies in a pitch'd field*. Now *pitch*, as Falstaff says, *doth defile*. Alcibiades therefore replies, that his estate lies *in defiled land*. This, as it happened, was not understood, and all the editors published,

I defy land,—— JOHNSON.

We should read—“*Ay, [I] defiled land, my lord;*” for so the passage stands in the first folio. “*I defy land,*” is the corrupt reading of the second folio.

MALONE.

550. *All to you.*——] *i. e.* all good wishes, or all happiness to you. So, *Macbeth*:

“*All to all.*”

STEEVENS.

555. *Serving of becks,*——] To *serve a beck*, means, to pay a courtly obedience to a nod. Thus, in *The Death of Robert Earl of Huntington*, 1601:

“ And

“ And with a low *beck*

“ Prevent a sharp check.”

Again, in *The Play of the Four P's*, 1569:

“ Then I to every soul again,

“ Did give a *beck* them to retain.”

In *Ram-alley* or *Merry Tricks*, 1611, I find the same word :

“ I had my winks, my *becks*, treads on the toe.”

Again, in Heywood's *Rape of Lucrece*, 1630 :

“ ——wanton looks,

“ And privy *becks*, savouring incontinence.”

Again, in Lilly's *Woman in the Moon*, 1597 :

“ And he that with a *beck* controuls the heavens.”

It happens that the word *beck* has no less than four distinct significations. In Drayton's *Polyolbion*, it is enumerated among the appellations of *small streams of water*. In Shakspeare's *Antony and Cleopatra*, it has its common meaning—a *sign of invitation made by the hand*. In *Timon*, it appears to denote a *bow*, and in Lilly's play, a *nod of dignity or command*, as well as in *Marius and Sylla*, 1594 :

“ Yea Sylla with a *beck* could break thy neck.”

Again, in the interlude of *Jacob and Esau*, 1568 :

“ For what, O Lord, is so possible to man's
judgment

“ Which thou canst not with a *beck* perform in-
continent ?”

STEEVENS.

See Surrey's Poems, p. 29.

“ And with a *becke* full lowe he bowed at her
feete.”

TYRWHITT.

556. *I doubt, whether their legs, &c.]* He plays upon the word *leg*, as it signifies a *limb* and a *bow* or *act of obeisance*.
JOHNSON.

565. ——— *I fear me, thou
Wilt give away thyself in paper shortly:] i. e. be ruin'd by his securities entered into.* WARBURTON.

574. *Thy heaven—]* The pleasure of being flattered.
JOHNSON.

ACT II.

Line 7. ——— *TWENTY—]* Perhaps, *twain*.
FARMER.

10. ——— *No porter at his gate;
But rather one that smiles, and still invites]* Stern-
ness was the characteristick of a porter. There appear-
ed at Killingworth castle, “ a *porter*, tall of parson,
big of lim, and *stearn* of countinauns.” FARMER.

17. ——— *be not ceas'd]* *i. e. stopp'd.* So, in *Claudius Tiberius Nero*, 1607:

“ Why should Tiberius' liberty be *ceased*.”

Again, in the *Valiant Welchman*, 1515:

“ ———pity thy people's wrongs,

“ And *cease* the clamours both of old and young.”

STEEVENS.

18. ——— *nor then silenc'd,—]* The old copy reads—
when. STEEVENS.

32. ——— *a naked gull,*] A gull is a bird as remarkable for the poverty of its feathers, as a phoenix is supposed to be for the richness of its plumage.

STEEVENS.

33. Which *flashes, &c.*] Which, the pronoun relative, relating to *things*, is frequently used, as in this instance, by Shakspeare, instead of *who*, the pronoun relative, applied to *persons*. The use of the former instead of the latter is still preserved in the Lord's prayer.

STEEVENS.

43. ——— *Never mind*

Was to be so unwise, to be so kind.] Of this mode of expression, conversation affords many examples: "I was always to be blamed, whatever happened." "I am in the lottery, but I was always to draw blanks."

JOHNSON.

48. *Good even, Varro:—*] It is observable, that this *good evening* is before dinner; for Timon tells Alcibiades, that they will *go forth again as soon as dinner's done*, which may prove that by *dinner* our author meant not the *cæna* of ancient times, but the mid-day's repast. I do not suppose the passage corrupt: such inadvertencies neither author nor editor can escape.

There is another remark to be made. Varro and Isidore sink a few lines afterwards into the servants of Varro and Isidore. Whether servants, in our author's time, took the names of their masters, I know not. Perhaps it is a slip of negligence.

JOHNSON.

In the old copy it stands: *Enter Caphis, Isidore, and Varro.—*

STEEVENS.

Good

Good even, or, as it is sometimes less accurately written, *Good den*, was the usual salutation from *noon*, the moment that *Good-morrow* became improper. This appears plainly from the following passage. *Romeo and Juliet*, act II. sc. iv.

“ Nurse. God ye good morrow, gentlemen.

“ Mercutio. God ye *good den*, fair gentlewoman.

“ Nur. Is it *good den*?

“ Merc. 'Tis no less I tell you; for the hand of the dial is now upon *noon*.”

So, in Hamlet's greeting to Marcellus. Act I. scene i. Sir T. Hanmer and Dr. Warburton, not being aware, I presume, of this wide sense of *Good even*, have altered it to *Good morning*; without any necessity, as from the course of the incidents, precedent and subsequent, the day may well be supposed to be turn'd of *noon*.

TYRWHITT.

56. — *we'll forth again,*] *i. e.* to hunting. It may be here observed, that in our author's time it was the custom to hunt as well after dinner as before. Thus in *Laneham's Account of the Entertainment at Kenelworth Castle*, we find, that Queen Elizabeth always, while there, hunted in the afternoon. So, in *Tancred and Gismunda*, 1592, Act II. sc. i.

“ He means *this evening* in the park to hunt.”

REED.

66. *That with your other noble parts you'll suit,*] *i. e.* that you will behave on this occasion in a manner consistent with your other noble qualities.

STEEVENS.

84. ———of broken bonds,] The first folio reads :

———cf debt ; broken bonds. STEEVENS.

94. *Enter Apemantus, and a Fool.*] I suspect some scene to be lost, in which the entrance of the fool, and the page that follows him, was prepared by some introductory dialogue, in which the audience was informed that they were the fool and page of Phrynia, Timandra, or some other courtesan, upon the knowledge of which depends the greater part of the ensuing jocularities. JOHNSON.

107. ———*Poor rogues, and usurers' men ! bawds, &c.*] This is said so abruptly, that I am inclined to think it misplaced, and would regulate the passage thus :

Caph. *Where's the fool now ?*

Apem. *He last ask'd the question.*

All. *What are we, Apemantus ?*

Apem. *Asses.*

All. *Why ?*

Apem. *That you ask me what you are, and do not know yourselves. Poor rogues, and usurers' men ! bawds between gold and want ! Speak, &c.*

Thus every word will have its proper place. It is likely that the passage transposed was forgot in the copy, and inserted in the margin, perhaps a little beside the proper place, which the transcriber wanting either skill or care to observe, wrote it where it now stands. JOHNSON.

117. *She's e'en setting on water to scald, &c.*] The old name for the disease got at Corinth was the *brenning*,

ning, and a sense of *scalding* is one of the first symptoms. JOHNSON.

The same thought appears in the *Old Law*, by Massinger :

“ —look parboil’d

“ As if they came from Cupid’s *scalding*-house.”

STEEVENS.

It was anciently the practice, and in inns perhaps still continues, to scald off the feathers of poultry, instead of plucking them. Chaucer hath referred to it, in his *Romaunt of the Rose*, 6820 :

“ Without *scalding* they hem *pulle*.” HENLEY.

118. ‘*Would we could see you at Corinth.*’] A cant name for a bawdy-house, I suppose, from the dissoluteness of that ancient Greek city; of which Alexander ab Alexandro has these words: “*CORINTHI super mille prostitutæ in templo Veneris assiduæ degere, & inflammata libidine quæstui meretricio operam dare, & velut sacrorum ministræ Deæ famulari solebant.*” Milton, in his *Apology for Smectymnus*, says: “Or searching for me at the Bordellos, where, it may be, he has lost himself, and raps up, without pity, the sage and rheumatic old prelatess, with all her young *Corinthian* laity, to enquire for such a one.”

WARBURTON.

121. —*my master’s page.*] In the first passage the Fool speaks of his *master*, in the second of his *mistress*. In the old copy it is *master* in both places. It should rather, perhaps, be *mistress* in both, as it is in a following and a preceding passage :

“ *All.* How does your *mistress* ?”

“ *Fool.* My *mistress* is one, and I am her fool.”

STEEVENS.

161. ———*than's artificial one*—] Meaning the celebrated philosopher's stone, which was in those times much talked of. Sir Thomas Smith was one of those who lost considerable sums in seeking of it.

JOHNSON.

Sir Richard Steele was one of the last eminent men who entertained hopes of being successful in this pursuit. His laboratory was at Poplar, a village near London, and is now converted into a garden-house.

STEEVENS.

204. ———*and at length*

How goes *our reckoning* ?] It is common enough to propose, interrogatively, that of which neither the speaker nor the hearer has any doubt.

JOHNSON.

215. *With riotous feeders* ;] *Feeders* are servants, whose low debaucheries are practised in the *offices* of a house. See a note on *Anthony and Cleopatra*, act III. sc. xi. “ ———one who looks on *feeders*.” It appears that what we now call *offices*, were anciently called *houses of office*. So, in Chaucer's *Clerkes Tale*, late edit. v. 8140 :

“ *Houses of office* stuffed with plentee

“ Ther mayst thou see of deinteous vittaille.”

STEEVENS.

218. ———*a wasteful cock*] Is what we call a *waste pipe* ; a pipe which is continually running, and thereby prevents

prevents the overflow of cisterns and other reservoirs, by carrying off their superfluous water. This circumstance served to keep the idea of Timon's unceasing prodigality in the mind of the steward, while its remoteness from the scenes of luxury within the house, was favourable to meditation. COLLINS.

231. *No villanous bounty yet hath past my heart ;*

Unwisely, not ignobly, have I given.] Every reader must rejoice in this circumstance of comfort which presents itself to Timon, who, although beggar'd through want of prudence, consoles himself with reflection, that his ruin was not brought on by the pursuit of guilty pleasures. STEEVENS.

236. *And try the argument——]* *Argument* for nature. WARBURTON.

How *argument* should stand for nature I do not see. But the licentiousness of our author forces us often upon far fetched expositions. *Argument* may mean *content*, as the *arguments* of a book ; or for *evidences* and *proofs*. JOHNSON.

260. *——I knew it the most general way]* *General* is not speedy, but *compendious*, the way to try many at a time. JOHNSON.

271. *——intending——]* Is regarding, turning their notice to other things. JOHNSON.

To *intend* and to *attend* had anciently the same meaning. So, in the *Spanish Curate* of Beaumont and Fletcher :

“ Good sir, *intend* this business.” STEEVENS.

272. *——and these hard fractions,]* *Flavius*, by *fractions*,
tions,

tions, means *broken hints, interrupted sentences, abrupt remarks.* JOHNSON.

273. ———*half-caps*,———] A *half-cap* is a *cap* slightly moved, not put off. JOHNSON.

———*cold-moving nods*,] *Cold-moving* is the same as *coldly-moving*. So—*perpetual-sober* god, for *perpetually sober*; *lazy-pacing clouds*—*loving-jealous*—*flattering-sweet*, &c.—Such distant and uncourteous salutations are properly termed *cold-moving*, as proceeding from a cold and unfriendly disposition. MALONE.

277. *Have their ingratitude in them hereditary*:] *Hereditary*, for by natural constitution. But some distempers of natural constitution being called *hereditary*, he calls their ingratitude so. WARBURTON.

280. *And nature as it grows again toward earth,
Is fashion'd for the journey, dull and heavy.*———] The same thought occurs in *The Wife for a Month*, of Beaumont and Fletcher:

“Beside, the fair soul's old too, it grows covetous,

“Which shews all honour is departed from us,

“And we are earth again.” STEEVENS.

289. Bid him suppose, some good necessity

Touches his friend,———] Good, as it may afford *Ventidius* an opportunity of exercising his bounty, and relieving his friend, in return for his former kindness:—or, some *honest* necessity, not the consequence of a *villanous and ignoble* bounty. I rather think this latter is the meaning. MALONE.

ACT. III.

Line 8. — *V E R Y* respectively *welcome, &c.*] *i. e.* respectfully. STEEVENS.

45. — *three solidares* —] I believe this coin is from the mint of the poet. STEEVENS.

49. *And we alive, that liv'd?* —] *i. e.* And we who were alive then, alive now. As much as to say, *in so short a time.* WARBURTON.

54. *Let molten coin be thy damnation,*] Perhaps the poet alludes to the punishment inflicted on M. Aquilius by Mithridates. In the *Shepherd's Calendar*, however, Lazarus declares himself to have seen in hell “a great number of wide cauldrons and kettles, full of boyling lead and oyle, with other hot metals molten, in the which were plunged and dipped the covetous men and women, and to fullfill and replenish them of their insatiate covetise.”

Again, in an ancient bl. let. ballad, entitled *The Dead Man's Song* :

“And ladles full of *melted gold*
“Were poured downe their throates.”

STEEVENS.

57. *It turns in less than two nights?* —] Alluding to the *turning* or *acescence* of milk. JOHNSON.

59. *Unto his honour* —] Thus the old copy. What *Flaminius* seems to mean is, — This slave (to the honour of his character) has, &c. STEEVENS.

63. ———of nature] *Flaminius* considers that nutriment which *Lucullus* had for a length of time received at *Timon's* table, as constituting a great part of his animal system. STEEVENS.

77. ———to borrow so many talents,——] Such is the reading of the old copy. *So many* is not an uncommon colloquial expression for an indefinite number. The stranger might not know the exact sum. STEEVENS.

88. ———yet, had he mistook him, and sent to me,——] *Lucius* has just declared, that he had fewer presents from *Timon* than *Lucullus* had received, who therefore ought to have been the first to assist him. Yet, says he, had *Timon* mistook him, or overlooked that circumstance, and sent to me, I should not have denied, &c. STEEVENS.

107. *If his occasion were not virtuous,*] The meaning may be;—If he did not want it for a good use.

JOHNSON.

Dr. Johnson's explication is certainly right.—We had before,

“Some good necessity touches his friend.”

MALONE.

108. ———half so faithfully.] *Faithfully*, for fervently. WARBURTON.

114. ———that I should purchase the day before for a little part, and undo a great deal of honour?——] By purchasing what brought me but little honour, I have lost the more honourable opportunity of supplying the wants of my friend. Dr. Farmer, however, suspects a quibble between *honour* in its common acceptation,

tation, and *honour* (*i. e.* the *lordship* of a place) in a legal sense. See Jacobs' Law Dictionary. STEEVENS.

145. ———*in respect of his,*] *i. e.* considering *Timon's* claim for what he asks. WARBURTON.

———*in respect of his,*] *i. e.* *in respect of his* fortune, what *Lucius* denies to *Timon* is in proportion to what *Lucius* possesses, less than the usual alms given by good men to beggars. JOHNSON.

Does not *his*, refer to the *lip of Timon*?——Though *Lucius* himself drink from a silver cup which was *Timon's* gift to him, he refuses to *Timon*, in return, drink from any cup. HENLEY.

155. *I would have put my wealth into donation,
And the best half should have return'd to him,]*

Hanmer reads,

*I would have put my wealth into partition,
And the best half should have attorn'd to him.*

Dr. Warburton receives *attorn'd*. The only difficulty is in the word *return'd*, which, since he had received nothing from him, cannot be used but in a very low and licentious meaning. JOHNSON.

Had his necessity made use of me, I would have put my fortune into a condition to be alienated, and the best half of what I had gained myself, or received from others, should have found its way to him. Either such licentious exposition must be allowed, or the passage must remain in obscurity, as some readers may not chuse to receive Hanmer's emendation.

There is, however, such a word as *attorn'd*. See Holinshed's *Reign of K. Richard II.* p. 418: “——they plainly

plainly told him they would not *attune* to him, nor be under his jurisdiction," &c. The following lines in *Hamlet*, act ii. scene ii. persuade me that my explanation of—*put my wealth into donation*—is very doubtful:

“Put your dread pleasures more into *command*

“Than to entreaty.”

Again, in *Cymbeline*, act iii. scene iv.

“And mad’st me *put into contempt* the suits

“Of princely fellows,” &c.

Perhaps the stranger means to say, I would have treated my wealth as a present originally received from him, and on this occasion have return’d him the half of that whole for which I supposed myself to be indebted to his bounty. STEEVENS.

162. *And now Ventidius is wealthy too,*

Whom he redeem’d from prison :—] This circumstance likewise occurs in the anonymous unpublished comedy of *Timon*:

“O yee ingrateful! have I freed yee

“From bonds in prison, to requite me thus,

“To trample ore mee in my misery?”

MALONE.

166. *They have all been touch’d,——*] i. e. *tried*, alluding to the *touchstone*. JOHNSON.

172. The original reading is,
——*his friends, like physicians*

Thrive, *give him over*:] Perhaps the following passage in Webster’s *Dutchess of Malfy* is the best comment:

“——Phy-

“ ———Physicians thus

“ *With their hands full of money, use to give o’er*

“ Their patients.”

The passage will then mean:——“ His friends, like physicians, thrive by his bounty and fees, and either *relinquish, and forsake him*, or give his case up as desperate.” *To give over* in the *Taming of the Shrew* has no reference to the irremediable condition of a patient, but simply means to leave, to forsake, to quit;

“ And therefore let me be thus bold with you

“ *To give you over* at this first encounter,

“ Unless you will accompany me thither.”

STEEVENS.

The passage quoted by Mr. Steevens from *The Dutchess of Malfy*, is a strong confirmation of the old reading; for Webster appears both in that and in another piece of his (*The White Devil*) to have frequently imitated Shakspeare.

MALONE.

185. *I had such a courage——*] Such an ardour, such an eager desire.

JOHNSON.

188. *Excellent, &c.*] I suppose the former part of this speech to have been originally written in verse, as well as the latter; though the players having printed it as prose (omitting several syllables necessary to the metre) it cannot now be restored without such additions as no editor is at liberty to insert in the text.

STEEVENS.

189. —*The devil knew not what he did,——*] I cannot but think that the negative *not* has intruded into this

D

passage,

passage, and the reader will think so too, when he reads Dr. Warburton's explanation of the next words.

JOHNSON.

193. ———*will set him clear ;——*] The meaning, I think, is this :—The devil did not know what he was about [or how much his reputation for wickedness would be diminished] when he made man crafty : he thwarted himself [by thus raising up rivals to contend with him in iniquity, and at length to surpass him ;] and I cannot but think that at last the enormities of mankind will rise to such a height, as to make even Satan himself, in comparison, appear (what he would least of all wish to be) spotless and innocent.

Clear is in many other places used by our author and the contemporary writers, for *innocent*.

MALONE.

194. ———*takes virtuous copies to be wicked ; like those, &c.*] This is a reflection on the puritans of that time. These people were then set upon the project of new-modelling the ecclesiastical and civil government according to scripture rules and examples ; which makes him say, that *under zeal* for the word of God, they would set whole realms on fire. So Sempronius pretended to that warm affection and generous jealousy of friendship, that is affronted, if any other be applied to before it. At best the similitude is an awkward one : but it fitted the *audience*, though not the *speaker*.

WARBURTON.

203. ———*keep his house.*] *i. e.* keep within doors for fear of duns.

JOHNSON.

204. ———*Lucius*,——] *Lucius* is here again for the servant of *Lucius*. JOHNSON.

222. ———*a prodigal's course*
Is like the sun's;——] That is, like him in blaze and splendour.

“*Soles occidere & redire possunt.*” Catul.

JOHNSON.

239. *I am weary of this charge*,——] That is, of this commission, of this employment. JOHNSON.

246. *Else, surely, his had equall'd.*] Should it not be, *Else, surely, mine had equall'd.* JOHNSON.

The meaning of the passage is: *Your master, it seems, had more confidence in lord Timon than mine, otherwise his (i. e. my master's) debt (i. e. the money due to him from Timon) would certainly have been as great as your master's (i. e. as the money which Timon owes to your master); that is, my master being as rich as your's, could and would have advanced Timon as large a sum as your master has advanced him, if he (my master) had thought it prudent to do so.*

REMARKS.

278. *Enter Servilius.*] It may be observed that Shakspeare has unskilfully filled his Greek story with Roman names. JOHNSON.

304. *Knock me down with 'em*,——] *Timon* quibbles. They present their written *bills*; he catches at the word, and alludes to the *bills*, or battle-axes, which the ancient soldiery carried, and were still used by the watch in Shakspeare's time. See the scene between *Dogberry*, &c. in *Much ado about Nothing*. STEEVENS.

327. *Lucius, Lucullus, &c.*] The old copy reads :
Lucius, Lucullus, and Sempronius Vllorxa : all.

STEEVENS.

349. *He is a man, &c.*] I have printed these lines
 after the original copy, except that, for *an honour*, it is
there, and honour.

JOHNSON.

———*setting his fate aside,*] *i. e.* putting this action of
 his, which was pre-determined by fate, out of the
 question.

STEEVENS.

356. ———*and unnoted passion*

He did behave his anger, ere 'twas spent,] I
 would rather read :

—————*and unnoted passion*

He did behave, ere was his anger spent.

Unnoted passion means, I believe, an uncommon com-
 mand of his passion, such a one as has not hitherto
 been observed. *Behave his anger* may, however, be
 right. In Sir W. Davenant's play of the *Just Italian*,
 1630, *behave* is used in as singular a manner :

“ How well my stars *behave* their influence.”

Again :

“ ———You an Italian, sir, and thus

“ *Behave* the knowledge of disgrace!”

In both these instances, to *behave* is to *manage*.

STEEVENS.

359. *You undergo too strict a paradox,*] You under-
 take a paradox too hard.

JOHNSON.

382. ———*what make we*

Abroad? ———] *What do we, or what have we*
to do in the field ?

JOHNSON.

385. *The ass, more captain than the lion; &c.*] I would regulate and point these lines thus :

Why do fond men expose themselves to battle,
And not endure all threats? sleep on't, and let
The foes quietly cut their throats, without
Repugnancy? If there be such valour
In the bearing, what make we abroad! why
Then, women are more valiant that stay
At home; if bearing carry it, the ass
More captain than the lion, and the felon, &c.

As the words—*more captain* than the lion—are found in the old copy, on what principle can they be changed, however harsh the phrase may sound to our ears?—That it was the author's, appears, I think, not only from the introduction to this speech of Alcibiades:—

“ My lord, then under favour pardon me

“ If I speak like a *captain*:”——

but from Shakspeare's 66th Sonnet, where the word *captain* is used with at least as much harshness as in the text :

“ And captive good attending *captain* ill.”

Again, in another of his Sonnets :

“ Like stones of worth they thinly placed are,

“ Or *captain* jewels in the carkanet.” MALONE.

390. ——*sinn'd extremest gust* ;] I believe *gust* means *rashness*. The allusion may be to a sudden *gust of wind*. STEEVENS.

391. ——*by mercy, 'tis most just*.] The meaning, I think is, Homicide in our own defence, *by a merciful*

and lenient interpretation of the laws, is considered as justifiable. MALONE.

404. ———with 'em ;——] The folio, *with him*.

JOHNSON.

405. *He has made too much plenty with 'em ; he
Is a sworn rioter ; he has a sin
That often drowns him, and takes his valour pri-
soner:]* I would rather regulate these lines

thus :

He has made too much plenty with them ; he's
A sworn rioter : he has a sin that often
Drowns him, and takes his valour prisoner.

The expression, *a sworn rioter*, seems to be similar to that of *sworn brothers*. See Mr. Whalley's note on *King Henry V. Act I.* MALONE.

418. ———your reverend ages love

Security,——] He charges them obliquely with being usurers. JOHNSON.

433. ———*I should prove so base,]* *Base*, for dishonour'd. WARBURTON.

436. *Do you dare our anger ?*

'Tis in few words, but spacious in effect ;] This reading may pass, but perhaps the author wrote :

———our anger ?

'Tis few in words, but spacious in effect. JOHNSON.

444. *And not to swell our spirit,]* *Not to swell our spirit*, I believe, means, *not to put ourselves into any tumour of rage*, take our definitive resolution. So, in *King Henry VIII. act III. sc. i.*

“ The hearts of princes kiss obedience,

“ So

“ So much they love it : but, to stubborn spirits,
“ They *swell* and grow as terrible as storms.”

STEEVENS.

463. *Upon that were my thoughts tiring,—*] A hawk, I think, is said to *tire*, when she amuses herself with pecking a pheasant's wing, or any thing that puts her in mind of prey. To *tire* upon a thing, is therefore, to be *idly employed upon it*. JOHNSON.

525. *—your diet shall be in all places alike.—*] See a note on the *Winter's Tale*, Act I. sc. i. STEEVENS.

548. *Is your perfection—*] *Perfection* for exact or perfect likeness. WARBURTON.

Your perfection is the highest of your excellence.

JOHNSON.

551. *—Live loath'd, and long,*] This thought has occurred twice before :

“ *—let not that part*

“ *Of nature my lord paid for, be of power*

“ *To expel sickness, but prolong his hour :*”

Again :

“ *Gods keep you old enough,*” &c. STEEVENS.

554. *—time's flies,*] Flies of a season. JOHNSON.

555. *—minute-jacks !*] A *minute-jack* is what was called formerly a *Jack of the clock-house* ; an image whose office was the same as one of those at St. Dunstan's church in Fleet-street. See Sir John Hawkins's note on a passage in *Richard III*. STEEVENS.

556. *—the infinite malady*] Every kind of disease incident to man and beast. JOHNSON.

ACT IV.

Line 1. — YET confusion—] Hanmer reads, *let confusion*; but the meaning may be, *though by such confusion all things seem to hasten to dissolution, yet let not dissolution come, but the miseries of confusion continue.*

JOHNSON.

42. *Enter Flavius,*] Nothing contributes more to the exaltation of Timon's character than the zeal and fidelity of his servants. Nothing but real virtue can be honoured by domesticks; nothing but impartial kindness can gain affection from dependents.

JOHNSON.

74. *O, the fierce wretchedness—*] I believe *fierce* is here used for *hasty, precipitate*. Perhaps it is employed in the same sense by Ben Jonson in his *Poetaster*:

“And Lupus, for your *fierce* credulity,

“One fit him with a large pair of ears.”

In another play our author has *fierce vanities*. In all instances it may mean *glaring, conspicuous, violent*. So, in Ben Johnson's *Bartholomew Fair*, the Puritan says:

“Thy hobby-horse is an idol, a *fierce* and rank idol.”

STEEVENS.

82. — *Strange, unusual blood,*] In the *Yorkshire Tragedy*, 1609, attributed to Shakspeare, *blood* seems to be used for *inclination, propensity*:

“For'tis our *blood* to love what we are forbidden.”

Strange

Strange, unusual blood, may therefore mean, strange unusual disposition. STEEVENS.

96. ———thy sister's orb] That is, the moon's, this sublunary world. JOHNSON.

101. ———Not nature,

To whom all sores lay siege,——.] The meaning I take to be this: Brother, when his fortune is enlarged, will scorn brother; for this is the general depravity of human nature, which, besieged as it is by misery, admonished as it is by want and imperfection, when elevated by fortune, will despise beings of nature like its own.

JOHNSON.

106. It is the pastor lards the brother's sides,

The want that makes him leave.——] Dr.

Warburton found the passage already changed thus:

It is the pasture lards the beggar's sides,

The want that makes him lean.

And upon this reading of no authority, raised another equally uncertain.

Alterations are never to be made without necessity. Let us see what sense the genuine reading will afford. Poverty, says the poet, *bears contempt hereditary*, and *wealth native honour*. To illustrate this position, having already mentioned the case of a poor and rich brother, he remarks, that this preference is given to wealth by those whom it least becomes; *it is the pastour that greases or flatters the rich* brother, and will grease him on till *want make him leave*. The poet then goes on to ask, *Who dares to say this man*, this pastour, *is a flatterer*; the crime is universal; through all the world

world *the learned pate*, with allusion to the pastour, *ducks to the golden fool*. If it be objected, as it may justly be, that the mention of a pastour is unsuitable, we must remember the mention of *grace* and *cherubims* in this play, and many such anachronisms in many others. I would therefore read thus :

It is the pastour lards the brother's sides,

'Tis want that makes him leave.

The obscurity is still great. Perhaps a line is lost. I have at least given the original reading. JOHNSON.

I am strongly inclined to Dr. Warburton's emendation. In *As you like It* we have—" *good pasture makes fat sheep;*" and in *King Richard II.* quarto, 1615, as also in the folio, we again find *pastors* printed by mistake for *pastures* :

" —————and bedew

" Her *pastors'* grasse with faithful English blood."

Leave in the old copy is only *leane* with the *n* inverted. it was rightly corrected in the second folio.

MALONE.

Perhaps Shakspeare wrote *pasterer*, for I meet with such a word in Greene's *Farewell to Follie*, 1617, " Alexander before he fell into the Persian delicacies, refused those cooks and *pasterers* that Ada queen of Caria sent to him." There is likewise a proverb among Ray's collection, which seems to afford much the same meaning as this passage in Shakspeare. " Every one basteth the fat hog, while the lean one burneth."

STEEVENS.

110. ———for every grize of fortune] Grize for step or degree. POPE.

117. ———fang mankind!——]. *i. e.* seize, gripe. This verb is used by Decker in his *Match me at London*, 1631:

“——bite any catchpole that *fangs* for you.”

STEEVENS.

121. ———no idle votarist:——] No insincere or inconstant suppliant. *Gold* will not serve me instead of *roots*. JOHNSON.

——you clear heavens!] This may mean either ye *cloudless skies*, or *ye deities exempt from guilt*. Shakspeare mentions the *clearest gods* in *K. Lear*; and in *Acolastus*, a Comedy, 1540, a stranger is thus addressed, “Good stranger or alyen, *clere* guest,” &c. Again, in the *Rape of Lucrece*:

“Then Collatine again by Lucrece side,

“In his *clear* bed might have reposed still.”

i. e. his *uncontaminated* bed.

STEEVENS.

124. ———Why this

Will lug your priests and servants from your sides ;] Aristophanes, in his *Plutus*, act V. sc. ii. makes the priest of Jupiter desert his service to live with Plutus.

WARBURTON.

126. *Pluck stout men's pillows from below their heads* :] *i. e.* men who have strength yet remaining to struggle with their distemper. This alludes to an old custom of drawing away a pillow from under the heads of men in their last agonies, to make their departure the easier.

WARBURTON.

129. ———*the hoar leprosy*———] So in P. Holland's Translation of Pliny's *Nat. Hist.* b. xxviii. c. 12:

“the *foul white lepric* called *elephantiasis*.”

STEEVENS.

132. *That makes the wappen'd widow wed again ;]*
Waped or *wappen'd* signifies both sorrowful and terrified, either for the loss of a good husband, or by the treatment of a bad. But gold, he says, can overcome both her affection and her fears.

WARBURTON.

In the comedy of the *Roaring Girl*, by Middleton and Decker, 1611, I meet with a word very like this, which the reader will easily explain for himself, when he has seen the following passage:

“Moll. And there you shall *wap* with me.

“Sir B. Nay, *Moll*, what's that *wap*?

“Moll. *Wappening* and niggling is all one, the
“rogue my man can tell you.”

Again, in Ben Jonson's *Masque of Gypsies Metamorphosed*:

“Boarded at Tappington,

“Bedded at *Wappington*.”

Again, in *Martin Mark-all's Apologie to the Bel-man of London*, 1610: “*Niggling* is company-keeping with a woman; this word is not used now, but *wapping*, and thereof comes the name *wapping-morts* for whores.”

It must not, however, be concealed, that Chaucer, in the *Complaint of Annelida*, line 217, uses the word with the sense in which Dr. Warburton explains it:

“My *sewertye* in *waped* countenance.”

Wappen'd, according to the quotations I have already given, would mean—*The widow whose curiosity and passions had been already gratified.* So in *Hamlet*:

“ The instances that second marriage move,

“ Are base respects of *thrift*, but none of love.”

And if the word *defunct*, in *Othello*, be explained according to its primitive meaning, the same sentiment may be discovered there. There may, however, be some corruption in the Text. After all, I had rather read—*weeping* widow. So in the ancient black letter ballad entitled *The little Barley Corne*:

“ ’Twill make a *weeping* widow laugh,

“ And soon incline to pleasure.” STEEVENS.

The following passage in *The Two Noble Kinsmen* induces me to think that *wappen'd* means *stale*:

“ ———We come towards the gods

“ Young and *unwapper'd*, not halting under crimes

“ Many and stale.”

I suppose we should have read *unwappen'd*, or perhaps in the text we ought to read—the *wapper'd* widow. MALONE.

I believe, *unwapper'd* means undebilitated by veneration, *i. e.* not halting under crimes many and stale.

STEEVENS.

Mr. Tyrwhitt explains *wap'd* in the line cited from Chaucer by *stupified*; a sense which accords with the other instances adduced by Mr. Steevens, as well as with Shakspeare.—The *wappen'd* widow, is one who is no longer alive to those pleasures, the desire of which was her first inducement to marry. HENLEY.

135. *To the April day again.*—] That is, to the *Wedding day*, called by the poet, satirically, *April day*, or *fool's day*. JOHNSON.

The *April day* does not relate to *the widow*, but to the other *deceased female*, who is represented as the *outcast of an hospital*. She it is whom gold *embalms and spices* to the *April day again* : i. e. gold restores her to all the *freshness and sweetness* of youth. Such is the power of gold, that it will

“ —make black, white ; foul, fair ;

“ Wrong, right ;” &c.

A quotation or two may perhaps support this interpretation. Sidney's *Arcadia*, p. 262. edit. 1633: “ Do you see how the spring time is full of flowers, decking itself with them, and not aspiring to the fruits of autumn ? What lesson is that unto you, but that in the *April of your age* you should be like April.”

Again, in Stephens's *Apology for Herodotus*, 1607, “ He is a young man, and in the *April of his age*.” Peacham's *Compleat Gentleman*, chap. iii. calls youth “ the *April of man's life*.” Shakspeare's Sonnet, entitled *Love's Cruelty*, has the same thought :

“ Thou art thy mother's glass, and she in thee

“ Calls back the lovely *April* of her prime.”

Daniel's 31st sonnet has, “ —the *April* of my years.” Master Fenton “ smells *April* and May.” TOLLET.

138. *Do thy right nature.*—] Lie in the earth where nature laid thee. JOHNSON.

Thou'rt quick,] Thou hast life and motion in thee.

JOHNSON.

160. *I will not kiss thee ;—*] This alludes to an opinion in former times, generally prevalent, that the venereal infection transmitted to another, left the infector free. I will not, says Timon, take the rot from thy lips by kissing thee. JOHNSON.

Thus the *Humourous Lieutenant* says:

“ He has some wench, or such a toy to kiss over,

“ Before he go: ’would I had such another,

“ *To draw this foolish pain down.*” STEEVENS.

171. ———If

Thou wilt not promise, &c.] That is, however thou may’st act, since thou art man, hated man, I wish thee evil. JOHNSON.

183. *Be a whore still ! They love thee not, that use thee ;*

Give them diseases, leaving with thee their lust :

Make use of thy salt hours, &c.] There is here a slight transposition. I would read :

——*They love thee not that use thee,*

Leaving with thee their lust ; give them diseases,

Make use of thy salt hours, season the slaves

For tubs and baths ;——

JOHNSON.

187. *To the tub-fast, and the diet.*] The author alludes to the lues venerea, and its effects. At that time the cure of it was performed either by guaiacum, or mercurial unctions : and in both cases the patient was kept up very warm and close ; that in the first application the sweat might be promoted ; and lest in the other, he should take cold, which was fatal. “The regimen for the course of guaiacum (says Dr. Freind

in his *History of Physick*, vol. II. p. 380.) was at first strangely circumstantial; and so rigorous, that the patient was put into a dungeon in order to make him sweat; and in that manner, as Fallopius expresses it, the bones, and the very man himself, was macerated.” Wiseman says, in England they used a *tub* for this purpose, as abroad, a cave, or oven, or dungeon. And as for the unction it was sometimes continued for thirty-seven days (as he observes, p. 375.) and during this time there was necessarily an extraordinary *abstinence* required. Hence the term of the *tub-fast*.

WARBURTON.

In Jasper Maine’s *City Match*, 1639:

“ —— You had better match a ruin’d bawd,

“ One ten times cur’d by sweating, and the *tub*.”

The *diet* was likewise a customary term for the regimen prescribed in these cases. So, in *Springes to catch Woodcocks*, a collection of Epigrams, 1606:

“ Priscus gave out, &c. ——

“ Priscus had tane *the diet* all the while.”

Again, in another Collection of ancient Epigrams called the *Mastive*, &c.

“ She took not *diet* nor the sweat in season.”

So, in Beaumont and Fletcher’s *Knight of the burning Pestle*:

“ ——whom I *in diet* keep,

“ Send lower down into the cave,

“ And in a *tub* that’s heated smoaking hot,” &c.

Again, in the same play:

“ ——caught

“ ——caught us, and put us in a *tub*,

“ Where we this two months sweat, &c.

“ This bread and water hath our *diet* been,” &c.

STEEVENS.

Of the tub mentioned in this note there is a print in *Holmes's Storehouse of Armory and Blazon*, with an account of it in book III. chap. xi. p. 421. which the reader, whose curiosity is alive to such subjects, may be referred to.

M. C. T.

213. *Be as a plenatory plague, when Jove*

Will o'er some high-vic'd city hang his poison

In the sick air :———] This is wonderfully

sublime and picturesque.

WARBURTON.

We meet with the same image again in *King Richard II.*

“ —————or suppose,

“ Devouring *Pestilence* hangs in our *air*.”

MALONE.

224. ——exhaust *their mercy* ;] *Exhaust* here signifies literally to *draw forth*.

JOHNSON.

225. ——*bastard*——] An allusion to the tale of *Oedipus*.

JOHNSON.

227. *Swear against objects* ;] So in our author's 152d sonnet :

“ Or made them *swear against the thing they see*.”

STEEVENS.

239. *And to make whores a bawd.*] i. e. enough to make a whore leave whoring, and a bawd be making of whores.

JOHNSON.

243. *The immortal gods that hear you,——]* The same thought is found in *Antony and Cleopatra*, act i. scene iii.

“Though you with swearing *shake the throned gods.*”

Again, in the *Winters Tale*:

“Though you would seek to unsphere the stars with oaths.” STEEVENS.

244. *I'll trust to your conditions:——]* You need not swear to continue whores, I will trust to your inclinations. JOHNSON.

248. *And be no turn-coats:——]* By an old statute, those women who lived in a state of prostitution, were, amongst other articles concerning their dress, enjoined to wear their garments with the *wrong-side outward*, on pain of forfeiting them. Perhaps there is in this passage a reference to it. HENLEY.

248. ——*Yet may your pains, six months, Be quite contrary:——]* I believe this means, —*Yet for half the year at least, may you suffer such punishment as is inflicted on harlots in houses of correction.*

STEEVENS.

249. ——*thatch your poor thin roofs, &c.]* About the year 1595, when the fashion became general in England of wearing a greater quantity of hair than was ever the produce of a single head, it was dangerous for any child to wander, as nothing was more common than for women to entice such as had fine locks into private places, and there to cut them off. I have this information from Stubbs's *Anatomy of Abuses,*

ses, which I have often quoted on the article of dress. To this fashion the writers of Shakspeare's age do not appear to have been reconciled. So, in *A Mad World my Masters*, 1608: "——to wear perriwigs made of another's hair, is not this against kind?"

Again, in Drayton's *Mooncalf*:

"And with large sums they stick not to procure

"*Hair from the dead*, yea, and the most unclean;

"To help their pride they nothing would disdain."

Again, in Shakspeare's 68th Sonnet:

"Before the golden tresses of the dead,

"The right of sepulchres, were shorn away

"To live a second life on second head,

"Ere *beauty's dead fleece* made another gay."

Warner, in his *Albion's England*, 1602, b. ix. c. 47, is likewise very severe on this fashion. Stowe informs us, that "women's *perriwigs* were first brought into England about the time of the massacre of Paris."

STEEVENS.

258. ——*men's spurring*.——] The disease that enfeebled their shins would have this effect.

STEEVENS.

260. Nor sound his quillet shrilly:——] Quilletts are subilties. So, in *Law Tricks*, &c. 1608: "——a quillet well applied!"

STEEVENS.

——hoar the flamen,] Give the flamen the hoary leprosy. So, in Webster's *Dutchess of Malfy*, 1623:

"——shew like *leprosy*,

"The whiter the fouler."

And before, in this play,

"Make

“ Make the *hoar leprosy* ador’d.” STEEVENS.

264. ———*that his particular to foresee,*] The metaphor is apparently incongruous, but the sense is good. To *foresee his particular*, is to provide for his private advantage, for which he leaves the right scent of publick good. In hunting, when hares have cross’d one another, it is common for some of the hounds to smell from the general weal, and foresee their own particular. Shakspeare, who seems to have been a skilful sportsman, and has alluded often to falconry, perhaps alludes here to hunting. JOHNSON.

271. *And ditches grave you all!*] To *grave* is to entomb. The word is now obsolete, though sometimes used by Shakspeare and his contemporary authors. So, in Lord Surrey’s Translation of the fourth book of Virgil’s *Æneid*:

“ Cinders (think’st thou) mind this? of *graved* ghostes?”

To *ungrave* was likewise to turn out of a grave. Thus, in Marston’s *Sophonisba*:

“ ———and me, now dead,

“ Deny a grave: hurl us among the rocks

“ To staunch beasts hunger: therefore, thus *un-grav’d*,

“ I seek slow rest.”

STEEVENS.

278. *Yes, thou spok’st well of me.*] Shakspeare, in this, as in many other places, appears to allude to the sacred writings: “ Woe unto him of whom all men speak well!”

MALONE.

285. *Whose womb unmeasurable, infinite breast,*] This image is taken from the ancient statues of Diana Ephesia Multimammia, called παναίολος Φύσις πάντων Μητήρ; and is a very good comment on those extraordinary figures. See Montfauçon, *l' Antiquité expliquée*. l. iii. c. 15. Hesiod, alluding to the same representations calls the earth, ΓΑΙ' ΕΤΡΥΣΤΕΡΝΟΣ WARBURTON.

Whose infinite breast means no more than *whose boundless surface*. Shakspeare probably knew nothing of the statue to which the commentator alludes. STEEVENS.

289. *—eyeless venom'd worm,*] The serpent which we, from the smallness of his eyes, call the *blind worm*, and the Latins, *cæcilia*. JOHNSON.

290. *—below crisp heaven,*] We should read *cript*, *i. e.* vaulted, from the Latin *crypta*, a vault.

WARBURTON.

Mr. Upton declares for *crisp*, curled, bent, hollow.

JOHNSON.

Perhaps Shakspeare means *curl'd*, from the appearance of the clouds. In the *Tempest*, Ariel talks of riding

“ On the *curl'd* clouds.”

Chaucer in his *House of Fame*, says,

“ Her here that was *oundie* and *crisp*.”

i. e. *wavy* and *curled*. Again, in the *Philosophers Satires*, by Robert Anton.

“ Her face as beauteous as the *crisped* morn.”

STEEVENS.

294. *Ensear thy fertile and conceptionous womb,*] So, in *K. Lear*:

“ Dry

“*Dry up in her the organs of encrease.*”

STEEVENS.

295. *Let it no more bring out ingrateful man!*] This is an absurd reading. Shakspeare wrote,

———*bring out to ungrateful man!*

i. e. fruits for his sustenance and support; but let it rather teem with monsters to his destruction. Nor is it to be pretended, that this alludes to the fable; for he is speaking of what the earth now brings forth; which thought he repeats afterwards:

“*Dry up thy harrow'd veins, and plow-torn leas,*” &c.

WARBURTON.

It is plain that *bring out* is *bring forth*, with which the following lines correspond so plainly, that the commentator might be suspected of writing his note without reading the whole passage. JOHNSON.

Neither Dr. Warburton nor Dr. Johnson seem to have been aware of the import of this passage. It was the great boast of the Athenians that they were *αυτοχθόνες*; sprung from the soil on which they lived; and it is in allusion to this, that the terms *common mother* and *bring out*, are applied to the ground. HENLEY.

298. ——the *marbled mansion*——] So, Milton, b. iii. l. 564:

“Through the pure *marble air*”—— STEEVENS.

309. *This is in thee a nature but affected;*

A poor unmanly melancholy, sprung

From change of Fortune.——] The first and

second folio read *infected*, and *change of future*. Rowe made the alteration. MALONE.

316. ———*the cunning of a carper.*] Cunning here seems to signify *counterfeit appearance*. JOHNSON.

The *cunning of a carper*, is the insidious art of a critick. “Shame not these woods,” says *Apemantus*, “by coming here to find fault.” *Maurice Kyffin* in the preface to his translation of *Terence’s Andria*, 1588, says, “Of the *curious carper* I look not to be favoured.” Again, *Ursula* speaking of the sarcasms of *Beatrice*, observes,

“Why sure, such *carping* is not commendable.”

330. ———*moist trees,*] *Hanmer* reads very elegantly,
———*moss’d trees.* JOHNSON.

Shakspeare uses the same epithet in *As you like it*, act iv.

“Under an oak, whose boughs were *moss’d* with age.” STEEVENS.

331. ———*outliv’d the eagle*———] *Aquila Senectus* is a proverb. I learn from *Turbervile’s* book of falconry, 1575, that the great age of this bird has been ascertained from the circumstance of its always building its *eyrie*, or nest, in the same place. STEEVENS.

338. *Answer mere nature*,———] So, in *K. Lear*, act ii.

“And with presented nakedness outface

“The winds,” &c. STEEVENS.

356. ———*is crown’d before:*] Arrives sooner at *high wish*; i. e. at the completion of its wishes. JOHNSON.

360. *Worse than the worst, content.*] Best states contentless have a wretched being, a being worse than that of the worst states that are content. JOHNSON.

362. ———by his breath,——] It means, I believe,
by his *counsel*, by his *direction*. JOHNSON.

——by his breath,———I believe, is meant *his sentence*. To *breathe* is as licentiously used by Shakspeare in the following instance from *Hamlet*:

“ Having ever seen, in the prenominate crimes,
“ The youth you *breathe* of, guilty,” &c.

STEEVENS.

363. *Thou art a slave, whom Fortune's tender arm
With favour never clasp'd;——*] In a collection of sonnets entitled *Chloris, or the Complaint of the passionate despised Shepheard*, by William Smith, 1596, nearly the same image is found:

“ Doth any live that ever had such hap
“ That all their actions are of none effect?
“ Whom *Fortune* never dandled in her lap,
“ But as an abject still doth me reject.”

MALONE.

364. ———but bred a dog.] Alluding to the word *Cynick*, of which sect *Apemantus* was. WARBURTON.

365. *Had'st thou, like us,———*] There is in this speech a sullen haughtiness, and malignant dignity, suitable at once to the lord and the man-hater. The impatience with which he bears to have his luxury reproached by one that never had luxury within his reach, is natural and graceful.

There is in a letter, written by the earl of Essex, just before his execution, to another nobleman, a passage somewhat resembling this, with which, I believe
every

every reader will be pleased, though it is so serious and solemn that it can scarcely be inserted without irreverence.

“God grant your lordship may quickly feel the comfort I now enjoy in my unfeigned conversion, but that you may never feel the torments I have suffered for my long delaying it. *I had none but deceivers to call upon me, to whom I said, if my ambition could have entered into their narrow breasts, they would not have been so humble; or if my delights had been once tasted by them, they would not have been so precise. But your lordship hath one to call upon you, that knoweth what it is you now enjoy; and what the greatest fruit and end is of all contentment that this world can afford.* Think, therefore, dear earl, that I have staked and buoyed all the ways of pleasure unto you, and left them as sea-marks for you to keep the channel of religious virtue. For shut your eyes never so long, they must be open at the last, and then you must say with me, *there is no peace to the ungodly.*”

JOHNSON.

365. —*first-swath*—] From infancy. *Swath* is the dress of a new-born child.

JOHNSON.

So, in Heywood's *Golden Age*, 1625:

“No more their cradles shall be made their tombs,

“Nor their soft *swaths* become their winding-sheets.”

STEEVENS.

366. The *sweet degrees*—] Thus the folio. The modern editors have, without authority, read *Through*,

&c. but this neglect of the preposition was common to many other writers of the age of Shakspeare.

STEEVENS.

371. ——— *precepts of respect*, ———] Of obedience to laws. JOHNSON.

Respect, I believe, means the *qu'en dira-t-on*? the regard of Athens, that strongest restraint on licentiousness: the *icy precepts*, i. e. that *cool* hot blood.

STEEVENS.

372. ——— *But myself*,] The connection here requires some attention. *But* is here used to denote opposition; but what immediately precedes is not opposed to that which follows. The adversative particle refers to the two first lines,

*Thou art a slave, whom fortune's tender arm
With favour never claspt; but bred a dog.*

————— *But myself*,

Who had the world as my confectinary, &c.

The intermediate lines are to be considered as a parenthesis of passion. JOHNSON.

A similar thought occurs in the metrical romance of *William and the Werwolf*, preserved in the library of King's College, Cambridge:

“ For heretofore of hardnesse hadest thou never

“ But were brought forth in blisse as swich a
burde ought

“ Wyth alle maner gode metes, and to misse them
now

“ It were a botles bale,” &c. p. 26. b.

STEEVENS.

377. ———with one winter's brush, &c.] So, in Massinger's *Maid of Honour*:

“ O summer friendship,

“ Whose flatt'ring leaves that shadow'd us in our

“ Prosperity, with the least gust drop off

“ In the autum of adversity.” STEEVENS.

384. ———that poor rag,] So, in *Richard III.* Margaret calls Gloster *rag* of honour; and in the same play, the overweening *rags* of France are mentioned.

STEEVENS.

389. *Thou had'st been knave, and flatterer.*] Dryden has quoted two verses of Virgil to shew how well he could have written satires. Shakspeare has here given a specimen of the same power by a line bitter beyond all bitterness, in which *Timon* tells *Apemantus*, that he had not virtue enough for the vices which he condemns. Dr. Warburton explains *worst* by *lowest*, which somewhat weakens the sense, and yet leaves it sufficiently vigorous.

I have heard Mr. Burke commend the subtilty of discrimination with which Shakspeare distinguishes the present character of *Timon* from that of *Apemantus*, whom to vulgar eyes he would now resemble.

JOHNSON.

Knave is here to be understood of a man who endeavours to recommend himself by a hypocritical appearance of attention, and superfluity of fawning officiousness; such a one as is called in *K. Lear*, a *finical superserviceable rogue*.—If he had had virtue enough to

F ij

attain

attain the profitable vices, he would have been profitably vicious. STEEVENS.

399. ———*take away thyself.*] This thought seems to have been adopted from Plutarch's life of Antony. It stands thus in Sir Tho. North's translation, "*Ape-mantus* said unto the other; O, here is a trimme banquet *Timon*. *Timon* answered againe, yea, said he, *so thou wert not here.*" STEEVENS.

421. ———*for too much curiosity;—*] *i. e.* for too much finical delicacy. WARBURTON.

Dr. Warburton has explained the word justly. So, in Jervas Markham's *English Arcadia*, 1606, "——for all those eye-charming graces, of which with such *curiosity* she had boasted." So, in *Hobby's* translation of *Castiglione's Cortegiano*, 1556, "A waiting gentlewoman should flee *affection* or *curiosity*." *Curiosity* is here inserted as a synonymous *affection*, which means *affectation*. *Curiosity* likewise seems to have meant *capriciousness*. So, in Green's *Mamillia*, 1593, "Pharicle hath shewn me some curtesy, and I have not altogether requited him with *curiosity*: he hath made some shew of love, and I have not wholly seemed to mislike." STEEVENS.

426. *Ay, though it look like thee.*] *Timon* here supposes that an objection against hatred, which through the whole tenor of the conversation appears an argument for it. One would have expected him to have answered,

Yes, for it looks like thee.

The

The old edition, which always gives the pronoun instead of the affirmative particle, has it,

I, though it look like thee.

JOHNSON.

454. ———*the unicorn, &c.*] The account given of the unicorn is this: that he and the lion being enemies by nature, as soon as the lion sees the unicorn he betakes himself to a tree: the unicorn in his fury, and with all the swiftness of his course, running at him, sticks his horn fast in the tree, and then the lion falls upon him and kills him. *Gesner Hist. Animal.*

HANMER.

See a note on *Julius Cæsar*, act ii. sc. i. STEEVENS.

459. *thou wert german to the lion,*] This seems to be an allusion to Turkish policy:

“Bears, like the *Turk*, no brother near the throne.” *Pope.*

STEEVENS.

461. ———*were remotion;*] *i. e.* removal from place to place. So, in *K. Lear*:

“’Tis the *remotion* of the duke and her.”

STEEVENS.

477. *Thou art the cap, &c.*] The *top*, the *principal*. The remaining dialogue has more malignity than wit.

JOHNSON.

479. *A plague on thee!*

Apem. Thou art too bad to curse!] In the former editions, this whole verse was placed to *Apemantus*: by which absurdity, he was made to curse *Timon*, and immediately to subjoin that he was too bad to curse.

THEOBALD.

504. 'Twixt natural son and sire!——]

Διὰ τῆτον ἐκ ἀδελφοί

τῆτον ἐ τοχῆες. *Anac.* JOHNSON.

507. *Whose blush doth thaw the consecrated snow*

That lies on Dian's lap!——] The imagery is here exquisitely beautiful and sublime.

WARBURTON.

Dr. Warburton might have said—Here is a very elegant turn given to a thought more coarsely expressed in *K. Lear*:

“——you simpering dame,

“Whose face *between her forks* presages snow.”

STEEVENS.

511. *Thou touch of hearts!]* *Touch*, for *touchstone*.

STEEVENS.

523. *More things like men?——]* This line, in the old edition, is given to *Apemantus*, but apparently belongs to *Timon*.

JOHNSON.

525. *Enter Thieves.]* The old copy reads,—*Enter the Banditti*.

STEEVENS.

544. ——*you want much of meat.]* Thus both the player and poetical editor have given us this passage; quite *sand-blind*, as honest Launcelot says, to our author's meaning. If these poor thieves wanted *meat*, what greater want could they be cursed with, as they could not live on grass, and berries, and water? but I dare warrant the poet wrote,

——*you much want of meet*.

i. e. Much of what you *ought to be*; much of the qualities *befitting* you as human creatures. THEOBALD.

Such

Such is Mr. Theobald's emendation, in which he is followed by Dr. Warburton. Sir T. Hanmer reads,

———*you want much of meat.*

The thieves tell him, that they are *men that much do want*. Here is an ambiguity between *much want* and *want of much*. Timon takes it on the wrong side, and tells them that their *greatest want is*, that, like other men, *they want much of meat*; then telling them where meat may be had, he asks, *Want? why want?*

JOHNSON.

545. ———*the earth hath roots, &c.]*

Vile olus, & duris hærentia mora rubetis

Pugnantis stomachi composuere famem:

Flumine vicino stultus sitit.

I do not suppose these to be imitations, but only to be similar thoughts on similar occasions. JOHNSON.

553. ———*Yet thanks I must you con,]* To *con thanks* is a very common expression among our old dramatick writers. STEEVENS.

556. *In limited professions.——]* Limited, for legal. WARBURTON.

562. ———*since you profess to do't,——]* The old copy has,

———*since you protest to do't——* MALONE.

567. *The sea's a thief, whose liquid surge resolves*
The moon into salt tears;——] The *sea* melting the *moon* into tears is, I believe, a secret in philosophy, which nobody but Shakspeare's deep editors ever dreamed of. There is another opinion, which 'tis more reasonable to believe that our author may allude

allude to, viz. that the saltness of the sea is caused by several ranges, or *mounds* of rock-salt under water, with which *resolving* liquid the sea was impregnated. This I think a sufficient authority for changing *moon* into *mound*.
WARBURTON.

I am not willing to receive *mounds*, which would not be understood but by him that suggested it. The *moon* is supposed to be humid, and perhaps a source of humidity, but cannot be *resolved* by the *surges* of the sea. Yet I think *moon* is the true reading. Here is a circulation of thievery described: The sun, moon, and sea, all rob, and are robbed.
JOHNSON.

He says, that the *sun*, the *moon*, and the *sea* rob one another by turns, but the *earth* robs them all: the seas, *i. e.* *liquid surge*, by supplying the *moon* with moisture, robs her in her turn of the *soft* tears of *dew* which the poets always fetch from this planet. *Soft* for *salt* is an easy change. In this sense Milton speaks of her *moist continent*. *Par. Lost*, b. v. l. 422. And, in *Hamlet*, Horatio says,

“——the *moist* star

“Upon whose influence Neptune’s empire stands.”

STEEVENS.

The *moon* is the governess of the floods, “but cannot be resolved by the surges of the sea.” This seems incontestable, and therefore an alteration of the text appears to be necessary. I propose to read,

——whose *liquid surge* resolves

The main into salt tears;——

i. e.

i. e. resolves the *main land* or the continent into sea. In Bacon, as also in Shakspeare's *K. Lear*, act iii. scene i. *main* occurs in this signification, and the earth is mentioned in the preceding line, as here it is in the same verse :

“ Bids the wind blow the earth into the sea,

“ Or swell the curled waters 'bove the *main*.”

This thought is like that in *Ovid's Metamorphosis*, lib. xv.

“ ———resolutaque tellus

“ In liquidas rorescit aquas :”

which Sandys thus translates,

“ Resolved earth to water rarifies.”

Earth melting to sea is not an uncommon idea in our poets. So, in *Ben Jonson*, edit. 1756, vol. v. p. 381.

“ Melt earth to sea, sea flow to air.”

So, in Shakspeare's *K. Henry IV.* part ii. act ii. scene i.

“ The continent melt itself into the sea.” I might add that in Chaucer, *mone*, which is very near to the traces of the old reading, seems to mean the globe of the earth, or a map of it, from the French, *monde*, the world ; but I think *main* is the true reading here, and might easily be mistaken for *moon* by a hasty transcriber, or a careless printer, who might have in their thoughts the *moon*, which is mentioned in a preceding line.

TOLLET.

If it be asked :—In what consists the theft of the *moon* from the *sun* more than in reflecting his light ?—we shall at once be supplied with an easy solution of the old and true reading : for as *the moon snatches her*

pale

pale fire from the sun, so, the sea's liquid surge resolves the moon into salt tears by communicating to every drop dashed from its head a part of that light which, on its glassy side, had composed her reflected image.

In *Hamlet*, the verb *resolve* is used precisely in the same manner.

“O that this too solid flesh would melt,
“Thaw, and *resolve* itself into a dew!”

HENLEY.

I cannot say for a certainty whether *Albumazar* or this play was first written, as *Timon* made its earliest appearance in the folio, 1623. Between *Albumazar* and the *Alchemist* there has been likewise a contest for the right of eldership. The original of *Albumazar* was an Italian comedy called *Lo Astrologo*, written by Battista Porta, the famous physiognomist of Naples, and printed at Venice in 1606. The translator is said to have been a Mr. Tomkins, a Fellow of Trinity College.¹ The *Alchymist* was brought on in 1610, which is four years before *Albumazar* was performed for the entertainment of K. James; and Ben Jonson in his title-page boldly claims the merit of having introduced a new subject and new characters on the stage:

———*petere inde coronam*

Unde prius nulli velarint tempora musæ.

The play of *Albumazar* was not entered on the books of the Stationers' Company till April 28, 1615. In *Albumazar*, however, such examples of thievery likewise occur:

“The

“ *The world’s a theatre of theft : Great rivers*
 “ *Rob smaller brooks ; and them the ocean.*
 “ *And in this world of ours, this microcosm,*
 “ *Guts from the stomach steal ; and what they spare*
 “ *The meseraicks filch, and lay’t i’ the liver ;*
 “ *Where (lest it should be found) turn’d to red nectar,*
 “ *’Tis by a thousand thievish veins convey’d,*
 “ *And hid in flesh, nerves, bones, muscles, and sinews,*
 “ *In tendons, skin, and hair ; so that the property*
 “ *Thus alter’d, the theft can never be discovered.*
 “ *Now all these pilf’ries, couch’d, and compos’d in*
 order,
 “ *Frame thee and me ; Man’s a quick mass of thievery.”*

STEEVENS.

Puttenham in his *Arte of English Poesie*, 1589, quotes some one of a “reasonable good facilitie in translation, who finding *certaine* of Anacreon’s odes very well translated by Ronsard the French poet—comes our minion, and translates the same out of French into English :” and his strictures upon him evince the publication. Now, this identical ode is to be met with in Ronsard ! and as his works are in few hands, I will take the liberty of transcribing it.

“ *La terre les eaux va boivant,*
 “ *L’arbre la boit par sa racine,*
 “ *La mer salée boit le vent,*
 “ *Et le soleil boit la marine.*
 “ *Le soleil est beu de la lune,*
 “ *Tout boit soit en haut ou en bas :*

“ *Suivant*

“ Suivant ceste regle commune,
 “ Pourquoi donc ne boirons-nous pas ? ”

Edit. fol. p. 507.

FARMER.

569. —by a composture—] *i. e.* composition,
 compost. STEEVENS.

581. 'Tis in the malice of mankind, that he thus advises
us ; not to have us thrive in our mystery.] The reason of
 his advice, says the thief, is *malice to mankind*, not
 any kindness to us, or desire *to have us thrive in our*
mystery. JOHNSON.

586. *Let us first see peace in Athens, &c.*] This and
 the concluding little speech have in all the editions
 been placed to one speaker: But, it is evident, the
 latter words ought to be put in the mouth of the *second*
 thief, who is repenting, and leaving off his trade.

WARBURTON.

ACT V.

Line 9. *HOW* rarely does it meet—] Rarely for
 fitly ; not for seldom. WARBURTON.

10. *When man was wish'd—*] *Wish'd* means recom-
 mended. REED.

11. *Grant, I may ever love, and rather woo*
Those that would mischief me, than those that do!]
 The

The sense is, *Let me rather woo or caress those that would mischief, that profess to mean me mischief, than those that really do me mischief, under false pretensions of kindness.* The Spaniards, I think, have this proverb; *Defend me from my friends, and from my enemies I will defend myself.* This proverb is a sufficient comment on the passage. JOHNSON.

24. *Knave* is here in the compound sense of a *servant* and a *rascal*. JOHNSON.

31. ———eyes do never give,
But thorough lust, and laughter. *Pity's sleeping:]*
Eyes never flow (to give is to dissolve as saline bodies in moist weather) *but by lust or laughter.* JOHNSON.

38. *It almost turns my dangerous nature wild.]* To turn wild is to distract. An appearance so unexpected, says Timon, *almost turns my savageness to distraction.* Accordingly, he examines with nicety lest his phrenzy should deceive him:

*Let me behold thy face. Surely this man
Was born of woman.*

And to this suspected disorder of mind he alludes:

Perpetual-sober, gods!——

Ye powers whose intellects are out of the reach of perturbation. JOHNSON.

55. *If not an usuring——]* Timon asks—*Has not thy kindness some covert design? Is it not proposed with a view to gain an equivalent in return, or rather to gain a great deal more than thou offerest? Is it not at least the offspring of avarice, if not of something worse, of usury?* MALONE.

72. ——— *from men* ;] Away from human habitations.

JOHNSON.

84. *Enter Poet, and Painter.*] The Poet and the Painter were within view when Apemantus parted from Timon, and might then have seen Timon, since Apemantus, standing by him, could see them: But the scenes of the thieves and steward have passed before their arrival, and yet passed, as the drama is now conducted, within their view. It might be suspected that some scenes are transposed, for all these difficulties would be removed by introducing the Poet and Painter first, and the thieves in this place. Yet I am afraid the scenes must keep their present order; for the Painter alludes to the thieves when he says, *he likewise enriched poor straggling soldiers with great quantity.* This impropriety is now heightened by placing the thieves in one act, and the Poet and Painter in another: but it must be remembered, that in the original edition this play is not divided into separate acts, so that the present distribution is arbitrary, and may be changed if any convenience may be gained, or impropriety obviated by alteration. JOHNSON.

In the immediately preceding scene, Flavius, Timon's steward, has a conference with his master, and receives gold from him. Between this and the present scene, a single minute cannot be supposed to pass; and yet the Painter tells his companion:——'Tis said *he gave his steward a mighty sum.*—Where was it said? Why in Athens, whence, it must therefore seem, they
are

△

▽

▽

▽

△

△

△

are but newly come. Here then should be fixed the commencement of the fifth Act, in order to allow time for Flavius to return to the city, and for rumour to publish his adventure with Timon. But how are we in this case to account for Apemantus's announcing the approach of the Poet and the Painter in the last scene of the preceding act, and before the thieves appear? It is possible, that when this play was abridged for representation, all between this passage, and the entrance of the Poet and Painter, may have been omitted by the players, and these words put into the mouth of Apemantus to introduce them; and that when it was published at large, the interpolation was unnoticed. Or, if we allow the Poet and the Painter to see Apemantus, it may be conjectured that they did not think his presence necessary at their interview with Timon, and had therefore returned back into the city.

REMARKS.

I concur with Mr. Reed, who observes: "I am afraid many of the difficulties which the commentators on our author have employed their abilities to remove, arise from the negligence of Shakspeare, who appears to have been less attentive to the connection of his scenes, than a less hasty writer may be supposed to have been." On this occasion Mr. Reed hath changed the beginning of the act, as he conceived some impropriety might be obviated by the alteration. The same regulation had been before adopted by a preceding editor.

* * *

109. ———*the deed of saying is*——] *The deed of saying*, though a harsh expression, is perfectly intelligible, and much in Shakspeare's manner.—*The doing of that which we have said we would do, the accomplishment and performance of our promise, is, except among the lower classes of mankind, quite out of use.* So, in *Hamlet* :

“ As he, in his peculiar act and force,

“ May give his *saying deed*.”

Again, in *King Lear* :

“ ———In my true heart

“ I find she names my very *deed of love*.”

MALONE.

117. ———*It must be a personating of himself*:——] *Personating*, for representing simply. For the subject of this projected satire was Timon's *case*, not his *person*.
WARBURTON.

128. *When the day serves, before black-corner'd night,*] An anonymous correspondent sent me this observation : “ As the shadow of the earth's body, which is round, must be also conical over the hemisphere which is opposite to the sun, should we not read *black-coned* ? See *Paradise Lost*, book IV.”

To this observation I might add a sentence from Philemon Holland's translation of Pliny's *Natural History*, b. ii. “ Neither is the night any thing else but the shade of the earth. Now the figure of this shadow resembleth a pyramis pointed forward, or a top turned upside down.”

I believe, nevertheless, that Shakspeare, by this expression,

pression, meant only as Night, which is as obscure as a *dark corner*. In *Measure for Measure*, Lucio calls the Duke, “*a duke of dark corners.*” STEEVENS.

152. *Let it go naked, men may see't the better.*] The humour of this reply is incomparable. It insinuates not only the highest contempt of the flatterer in particular, but this useful lesson in general, that the images of things are clearest seen through a simplicity of phrase; of which in the words of the precept, and in those which occasioned it, he has given us examples. WARBURTON.

167. *——a counterfeit.*] It has been already observed, that a *portrait* was so called in our author's time. STEEVENS.

190. *——a made-up villain.*] That is, a villain that adopts qualities and characters not properly belonging to him: a hypocrite. JOHNSON.

195. *——in a draught,*] That is, *in the jakes*.

JOHNSON.

199. *——But two in company,——*] This is an imperfect sentence, and is to be supplied thus:

But two in company spoils all. WARBURTON.

This passage is obscure. I think the meaning is this: *but two in company*, that is, stand apart, *let only two be together*; for even when each stands single there are two, he himself and a villain. JOHNSON.

But, in the North, signifies, *without*. See a note on *Antony and Cleopatra*, act iv. sc. x.

This passage may likewise receive some illustrations

G iij

from

from another in the *Two Gentlemen of Verona*. “My master is a kind of knave; but that’s all one, if he be but *one knave*.” The sense is, each man is a *double villain*; i. e. a villain with more than a single share of guilt. See Dr. Farmer’s note on the third act of the *Two Gentlemen of Verona*, &c. Again, in *Promos and Cassandra*, 1578:

“Go, and a knave with thee.”

Again, in *The Storye of King Darius*, 1565, an interlude:

“——if you needs will go away,

“Take *two knaves* with you by my faye.”

There is a thought not unlike this in *The Scornful Lady* of Beaumont and Fletcher——“Take to your chamber when you please, there goes a black one with you, lady.”

STEEVENS.

229. ——a cauterizing——] The old copy reads, *cantherizing*: the poet might have written, *cancerizing*.

STEEVENS.

244. And now——] So Hanmer. The old editions have,

Which now——

JOHNSON.

247. Of its own fall,——] *Falling off* in the quotation is *defection*. The Athenians *had sense*, that is felt the danger of *their own fall*, by the arms of Alcibiades.

JOHNSON.

——restraining aid to Timon;] I think it should be *refraining aid*, that is, with-holding aid that should have been given to Timon.

JOHNSON.

248.

248. ——sorrowed *render*,] Thus the old copy.
Render is *confession*. So in *Cymbeline*, act IV. sc. iv :

“ ——may drive us to a *render*,

“ Where we have liv'd.”

STEEVENS.

250. *Than their offence can weigh down by the dram ;]*
 This which was in the former editions can scarcely be right, and yet I know not whether my reading will be thought to rectify it. I take the meaning to be, We will give thee a recompence that our offences cannot outweigh, *heaps of wealth down by the dram*, or delivered according to the exactest measure. A little disorder may perhaps have happened in transcribing, which may be reformed by reading :

——*Ay, ev'n such heaps*

And sums of love and wealth, down by the dram,

As shall to thee——

JOHNSON.

262. Allow'd with absolute power,—] *Allowed* is licensed, privileged, uncontrolled. So of a buffoon, in *Love's Labour lost*, it is said, that he is *allowed*, that is, at liberty to say what he will, a privileged scoffer.

JOHNSON.

282. *There's not a whittle in th' unruly camp,)* A *whittle* is still in the midland counties the common name for a pocket clasp knife, such as children use. Chaucer speaks of a “ *Sheffield whittell*.”

STEEVENS.

Not of a *clasp*, but a *sheath-knife*, carried in a side-pocket.

* * *

289.

289. — *My long sickness*] The disease of life begins to promise me a period. JOHNSON.

311. *I have a tree, &c.*] Perhaps Shakspeare was indebted to Chaucer's *Wife of Bath's prologue* for this thought. He might however have found it in *Painter's Palace of Pleasure*. Tom. I. Nov. 28. STEEVENS.

314. — *in the sequence of degree,*] Methodically, from highest to lowest. JOHNSON.

323. — *embossed froth*] When a deer was run hard and foamed at the mouth, he was said to be *emboss'd*. The thought is from *Painter's Palace of Pleasure*, Tom. I. Nov. 28. STEEVENS.

334. *In our dear peril.*] *Dear* may in this instance signify *immediate*. It is an enforcing epithet with not always a distinct meaning. To enumerate the seemingly various senses in which it may be supposed to have been used by our author, would at once fatigue the reader and myself. STEEVENS.

358. *Some beast read this; here does not live a man.*] Some beast *read* what? The soldier had yet only seen the rude pile of earth heap'd up for Timon's grave, and not the *inscription* upon it. We should read,

Some beast rear'd this;—

The soldier seeking, by order, for Timon, sees such an irregular mole, as he concludes must have been the workmanship of some beast inhabiting the woods; and such a cavity as must either have been so over-arched, or happened by the casual falling in of the ground.

WARBURTON.

Notwithstanding

Notwithstanding this remark, I believe the old reading to be the right. *The soldier had only seen the rude heap of earth.* He had evidently seen something that told him *Timon was dead*; and what could tell that but his tomb? The tomb he sees, and the inscription upon it, which not being able to read, and finding none to read it for him, he exclaims peevishly, *some beast read this*, for it must be read, and in this place it cannot be read by man.

There is something elaborately unskilful in the contrivance of sending a soldier, who cannot read, to take the epitaph in wax, only that it may close the play by being read with more solemnity in the last scene.

JOHNSON.

The author of THE REMARKS, dissatisfied with Dr. Johnson's explanation, says: "——it is evident, that the soldier, when he first sees the heap of earth, does not know it to be a *tomb*. He concludes Timon must be dead because he receives *no answer*. It is likewise evident, that when he utters the words *some beast*, &c. he has not seen the inscription. And Dr. Warburton's emendation is therefore not only just and happy, but absolutely necessary. *What can this heap of earth be?* says the soldier; *Timon is certuinly dead, some beast must have erected this, for there does not live a man to do it. Yes, he is dead, sure enough*, and this must be his grave. What is the writing upon it?

371. ——*traverst arms*——] Arms across.

JOHNSON.

372.

372. ———*the time is flush,*] A bird is *flush* when his feathers are grown, and he can leave the nest. *Flush* is mature. JOHNSON.

373. *When crouching marrow, in the bearer strong,
Cries, of itself, No more :—*] The marrow was supposed to be the original of strength. This image is from a camel kneeling to take up his load, who rises immediately when he finds he has as much laid on as he can bear. WARBURTON.

Pliny says, that the camel will not carry more than his accustomed and usual load. *Holland's Translation*, b. VIII. c. xviii. REED.

383. *Above their quantity.*] *Their* refers to *rages*. WARBURTON.

405. ———*not square*———] Not regular, not equitable. JOHNSON.

428. ———*uncharged ports :*] That is, *unguarded gates*. JOHNSON.

432. ———*not a man*
Shall pass his quarter,———] Not a soldier shall quit his station, or be let loose upon you ; and, if any commits violence, he shall answer it regularly to the law. JOHNSON.

445. *caitiffs left !*] This epitaph is found in Sir Tho. North's translation of Plutarch, with the difference of one word only, viz. *wretches* instead of *caitiffs*. STEEVENS.

450. ———*our brains flow,*———] but we may read, *our brines flow*.

So,

So, in *Sir Giles Goosecap*, 1606 :

“ I shed not the tears of my *brain*.”

Again, in the *Miracles of Moses*, by Drayton :

“ But he from *rocks* that fountains can command,

“ Cannot yet stay *the fountains of his brain*.”

STEEVENS.

So likewise in the prophet Jeremiah :—“ O that mine eyes were waters, and my head a fountain of tears !”

HENLEY.

453. *On* :—*Faults forgiven*.——I suspect that we ought to read

On thy low grave.—*One fault's forgiven*.——

Dead

Is noble Timon, &c.

One fault (viz. the ingratitude of the Athenians to Timon) is forgiven, *i. e.* exempted from punishment by the death of the injured person. TYRWHITT.

I have no doubt that Mr. Tyrwhitt's conjecture is right, and deserves a place in the text. *On* and *one* were anciently sounded alike, and in the plays of Fletcher and Massinger are perpetually confounded. Hence the transcriber's ear might have been easily deceived.

MALONE.

458. ——*leach*.] *i. e.* physician.

STEEVENS.

THE END.

Annotations upon King Henry VI. part II. and III. and Timon of Athens

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